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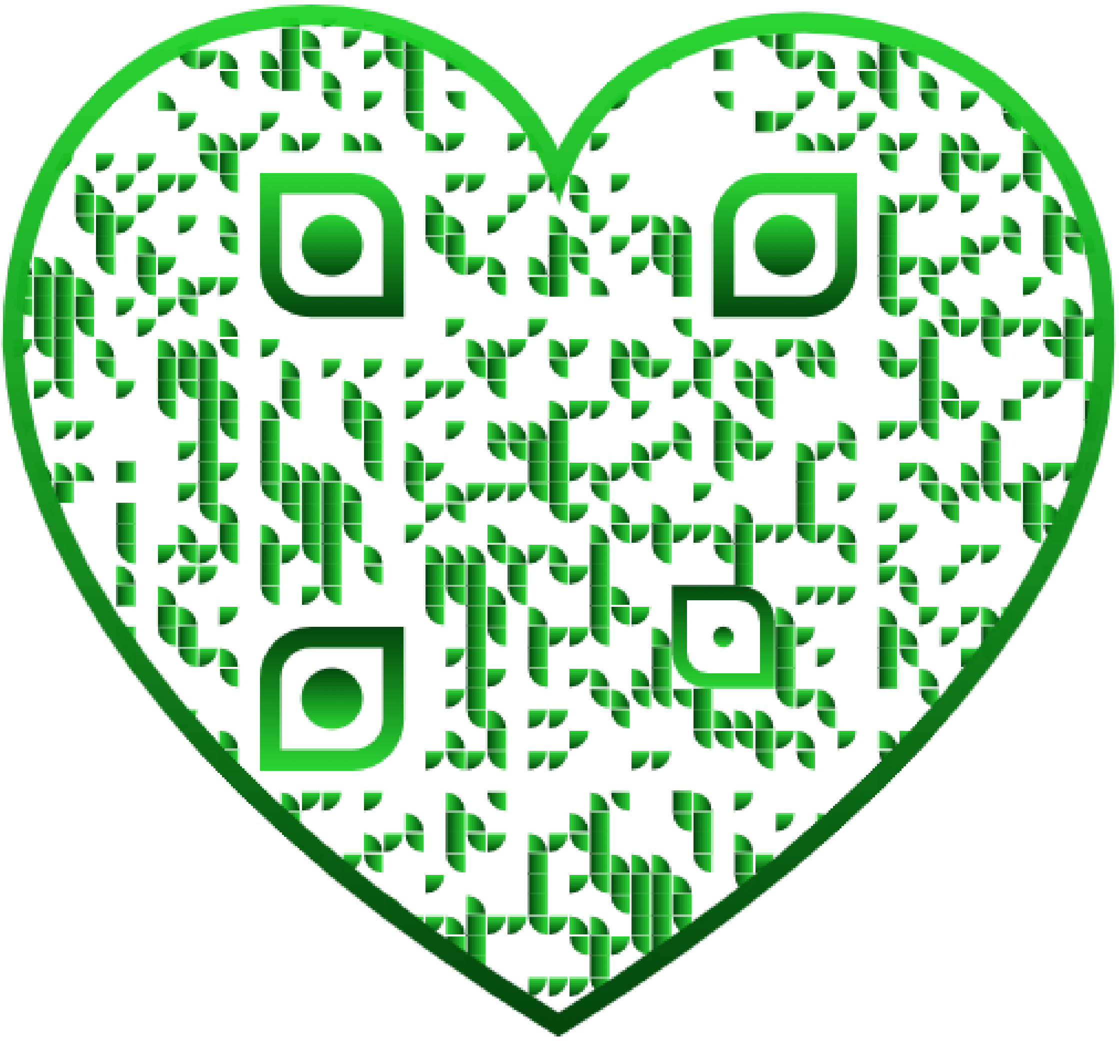

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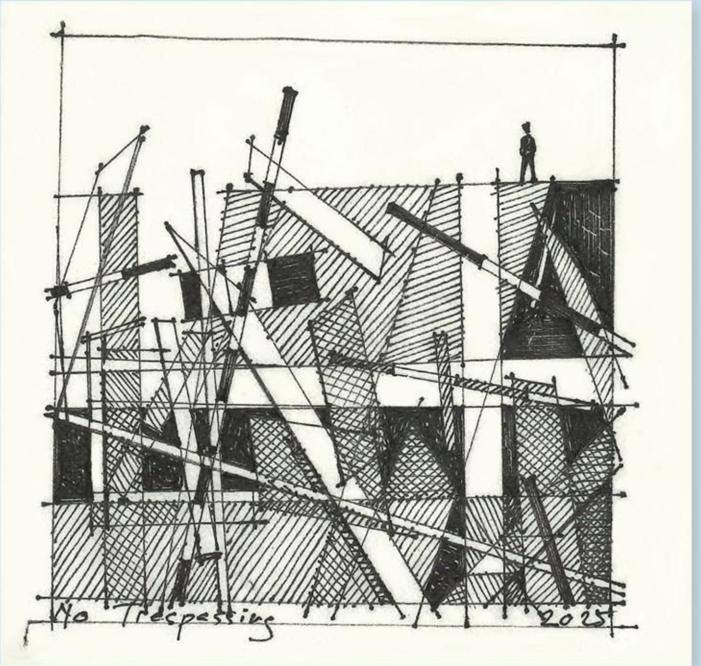
Architectural Record's annual Cocktail Napkin Sketch Contest showcases the passion and skill of a diverse group of architects, designers, and students. Record editors selected the winning sketches, below, as well as six runners-up, a student entry, and the two most amusing submissions.



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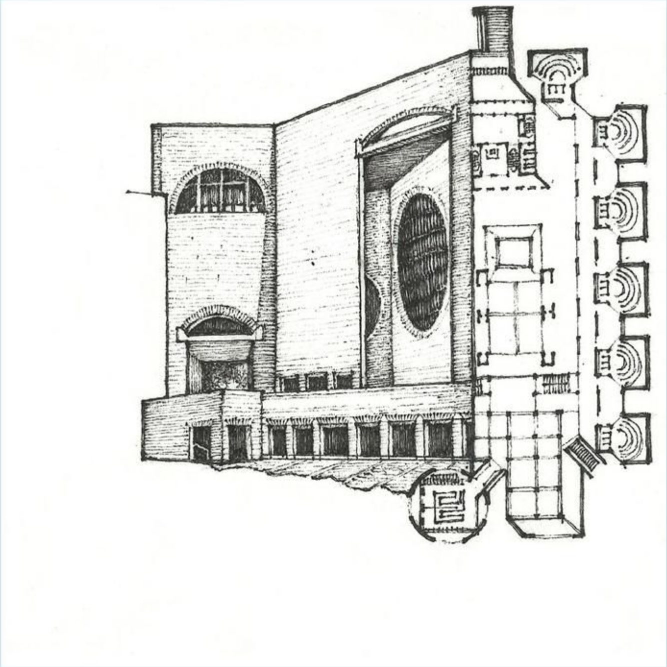

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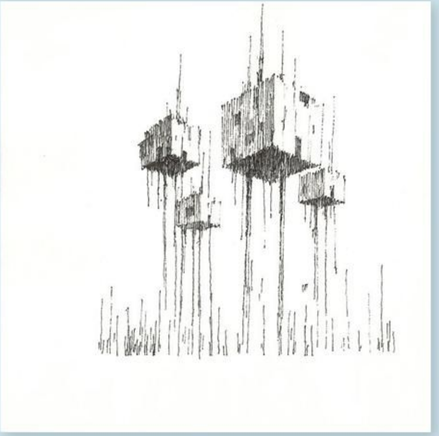

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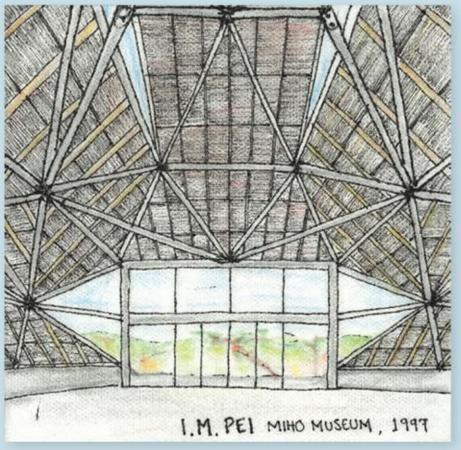
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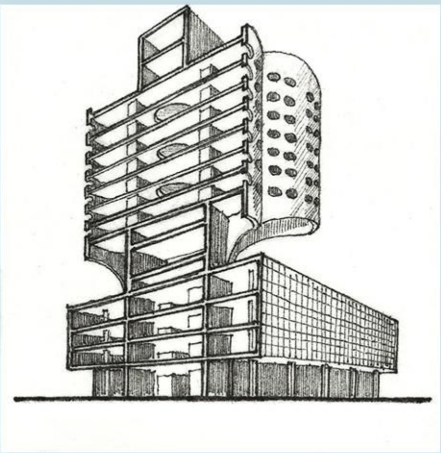

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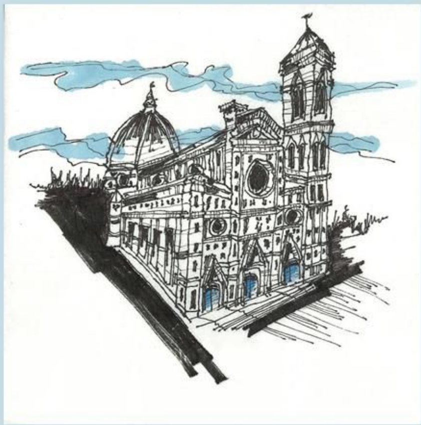

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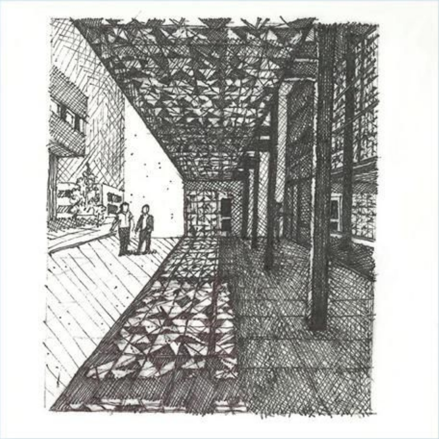

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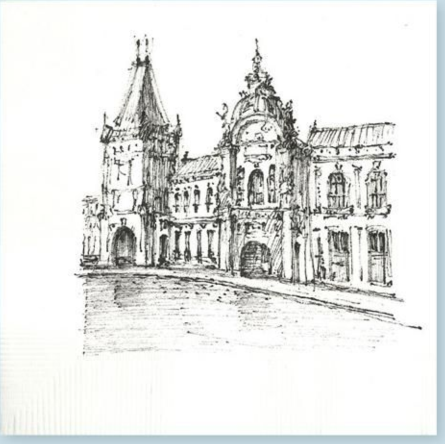

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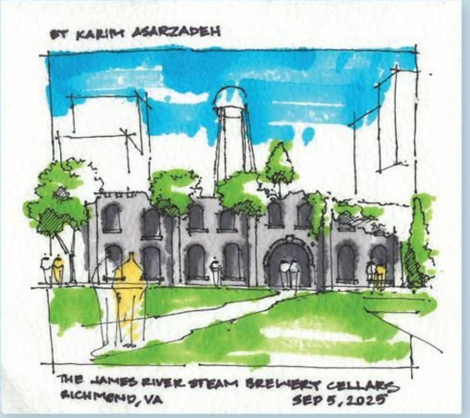
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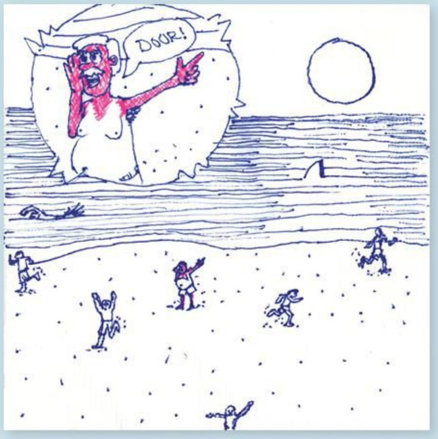

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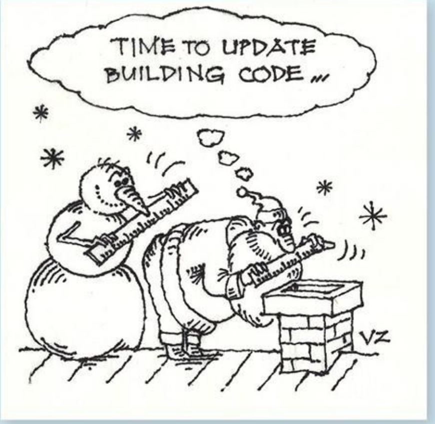
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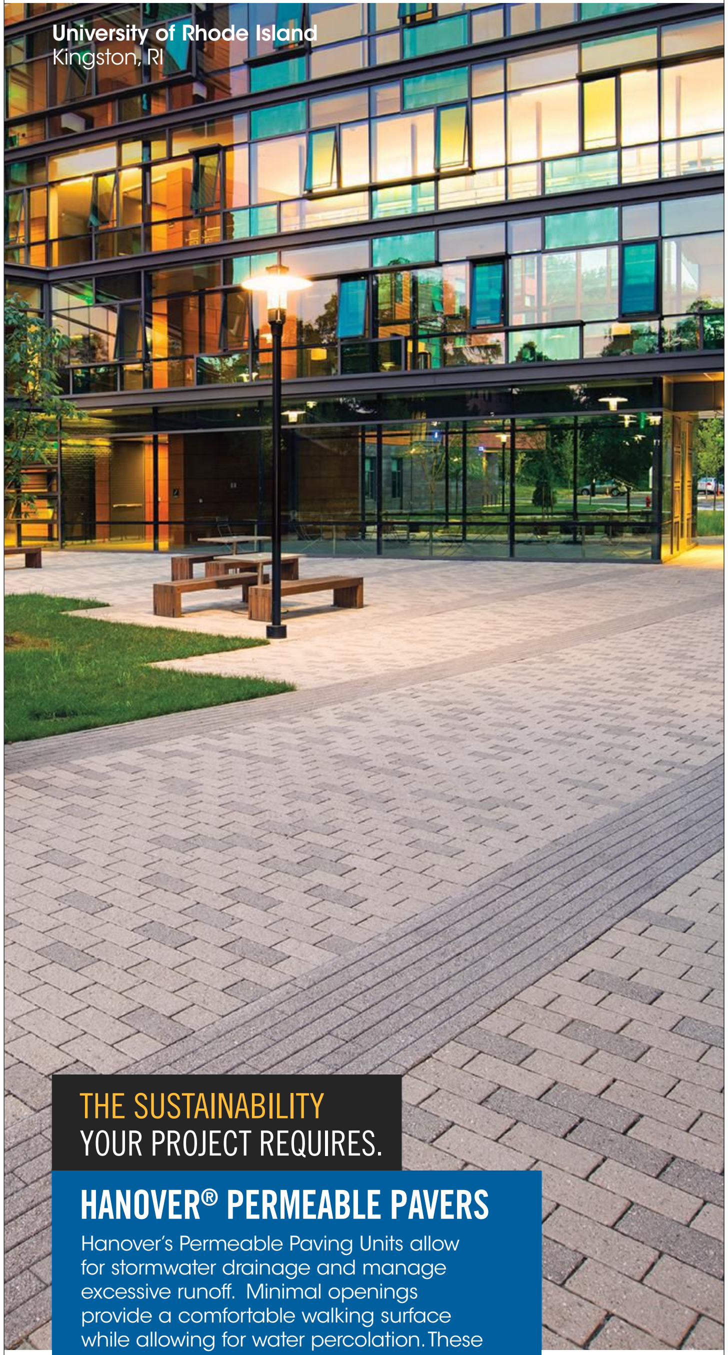

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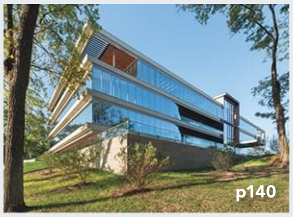

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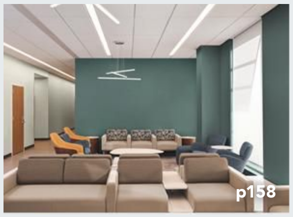

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ONE OF THE PERKS of working at RECORD is getting to visit the finest examples of contemporary architecture, which we then write about for the magazine. In 2009, for my very first Record Houses article—a coveted assignment—I had the good fortune to cover a house in upstate New York by Thomas Phifer. I didn't know much about Phifer at the time, but I left the property thinking, "*Who is this guy?*"

A series of deftly arranged pavilions sited atop a ridge and colored a deep red from the patina of the weathering-steel cladding, the residence was a revelation—even blanketed as it was in a foot of snow that cold February day. "*Would all the Record Houses I'd visit be this good?*" (In all truth: not really.)

I have since toured and written about other buildings—not just houses—by Phifer, including the North Carolina Museum of Art in Raleigh (2010) and the Contemporary Art + Design Wing at the Corning Museum of Glass in New York (2015). Despite all the travel that has come with RECORD assignments over the years, I have not often found myself in awe of what I'm seeing—as happens when visiting any of Phifer's varied projects. The impeccable detailing, the masterful choreography of spaces, the brilliant play of light, and the sheer beauty of the overall ensemble make Phifer a consummate architect. He is one for whom design remains paramount.

For these reasons we have honored Phifer with the inaugural Architect of RECORD prize, established to recognize an exceptional career and body of work. And, with this issue, we are proud to announce the winners of the first annual Architectural Record Awards. Premiated buildings and unbuilt projects—selected by a jury of esteemed professionals—span more than a dozen categories (page 73).

This issue also highlights college and university buildings, including the Schwarzman Centre for the Humanities at the University of Oxford by Hopkins Architects, featured on the cover. It is a structure that is simultaneously classical and highly innovative. Says Hopkins partner Andrew Barnett: "We wanted it to be a contemporary building that speaks to the 900-year history of the university." In New Jersey, another work of similar quality has opened, the Princeton University Art Museum. When I visited it this summer, along with managing editor Leopoldo Villardi, who writes about it on page 96, I was again left in awe. The museum is an exceptional achievement by Adjaye Associates. But there is no consolation prize for its lead designer, David Adjaye, who is absent from the celebrations. Adjaye talks to RECORD about the 2023 scandal that has dramatically altered the trajectory of his career (page 59).

As we celebrate buildings with these remarkable exemplars and our new awards program, we are reminded by Andrew Holder, chair of Graduate Architecture, Landscape Architecture, and Urban Design at Pratt Institute, of the surprising disappearance of the very word *building* from architecture schools. As he advises both students and professionals in this month's Forum (page 29), "Do not cede the project of designing buildings to any single ideological position. Do not consent to disappear."

Josephine Minutillo, Editor in Chief

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Pitch Perfect

Tall Architects' gabled residence in Ocean Springs, Mississippi, harmonizes varied forms.

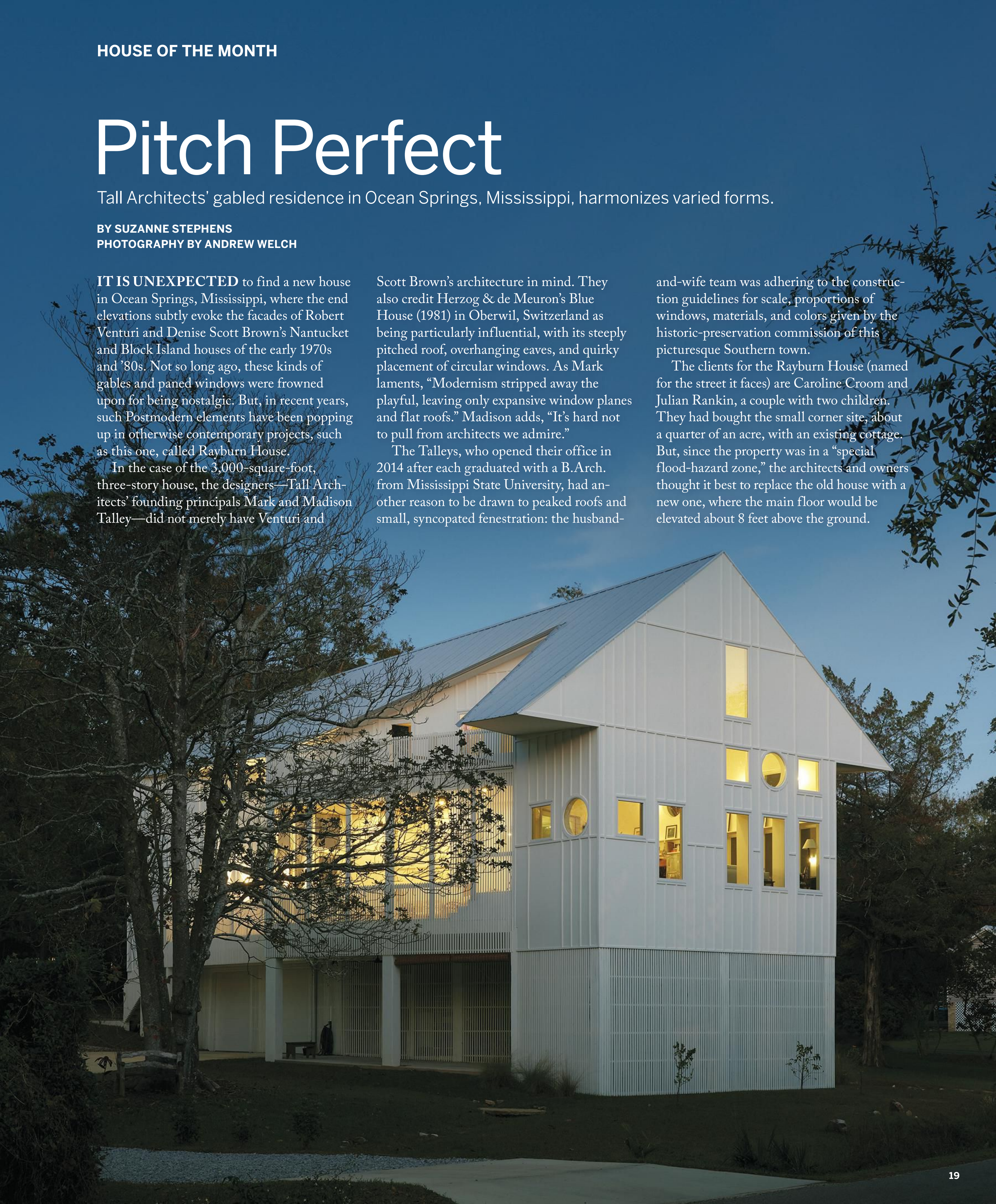
BY SUZANNE STEPHENS
PHOTOGRAPHY BY ANDREW WELCH

IT IS UNEXPECTED to find a new house in Ocean Springs, Mississippi, where the end elevations subtly evoke the facades of Robert Venturi and Denise Scott Brown's Nantucket and Block Island houses of the early 1970s and '80s. Not so long ago, these kinds of gables and paned windows were frowned upon for being nostalgic. But, in recent years, such Postmodern elements have been popping up in otherwise contemporary projects, such as this one, called Rayburn House.

In the case of the 3,000-square-foot, three-story house, the designers—Tall Architects' founding principals Mark and Madison Talley—did not merely have Venturi and Scott Brown's architecture in mind. They also credit Herzog & de Meuron's Blue House (1981) in Oberwil, Switzerland as being particularly influential, with its steeply pitched roof, overhanging eaves, and quirky placement of circular windows. As Mark laments, "Modernism stripped away the playful, leaving only expansive window planes and flat roofs." Madison adds, "It's hard not to pull from architects we admire."

The Talleys, who opened their office in 2014 after each graduated with a B.Arch. from Mississippi State University, had another reason to be drawn to peaked roofs and small, syncopated fenestration: the husband-and-wife team was adhering to the construction guidelines for scale, proportions of windows, materials, and colors given by the historic-preservation commission of this picturesque Southern town.

The clients for the Rayburn House (named for the street it faces) are Caroline Croom and Julian Rankin, a couple with two children. They had bought the small corner site, about a quarter of an acre, with an existing cottage. But, since the property was in a "special flood-hazard zone," the architects and owners thought it best to replace the old house with a new one, where the main floor would be elevated about 8 feet above the ground.



Rankin, an arts and communications consultant and author, and Croom, an art collector and consultant, met the Talleys through their involvement with a local museum. “We had a rapport before starting,” says Madison, who notes Croom’s “focused eye” and welcomed her involvement in selecting furnishings, finishes, cabinetry, and colors.

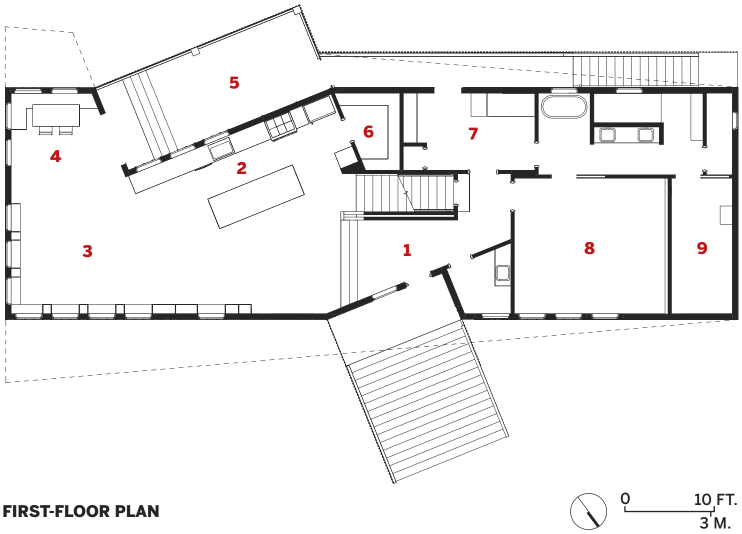
Tall Architects clad the wood-frame house in humidity-resistant cementitious boards and battens, placed according to an idiosyncratic rhythm of broad and narrow intervals. Then the firm enclosed the ground level for parking cars with a screen of wood slats, and used corrugated metal for the roof—both gestures to the budget and a vernacular palette.

To further keep costs down, the architects began with a simple rectangular plan, but angled a protruding screened porch out from the elevated main floor to the west. On the east side, facing Rayburn Avenue, they carved out an entrance, which, in turn opens onto a broad stairway projecting to the ground at another angle. In one more such gesture, the architects placed an open kitchen on a diagonal to the living area. Most of the rooms, however, are laid out on an orthogonal grid, and some levels are dropped or elevated slightly to enhance the spatial dynamic.

After visitors mount the outside stairs to the entrance vestibule, they climb several steps to the living area, where the ceiling vaults upward. Beyond the living area is a dining nook created by an arched ceiling of drywall, and from this point a few more steps lead down to the screened porch. The level changes are tricky, the architects admit, but they are important to add a sense of surprise when walking through the interior. “We wanted lower and higher ceilings to create distinct spaces,” says Mark. The duo also note that the manipulation of levels and apertures promotes cross ventilation along with more opportunities for daylight and views.

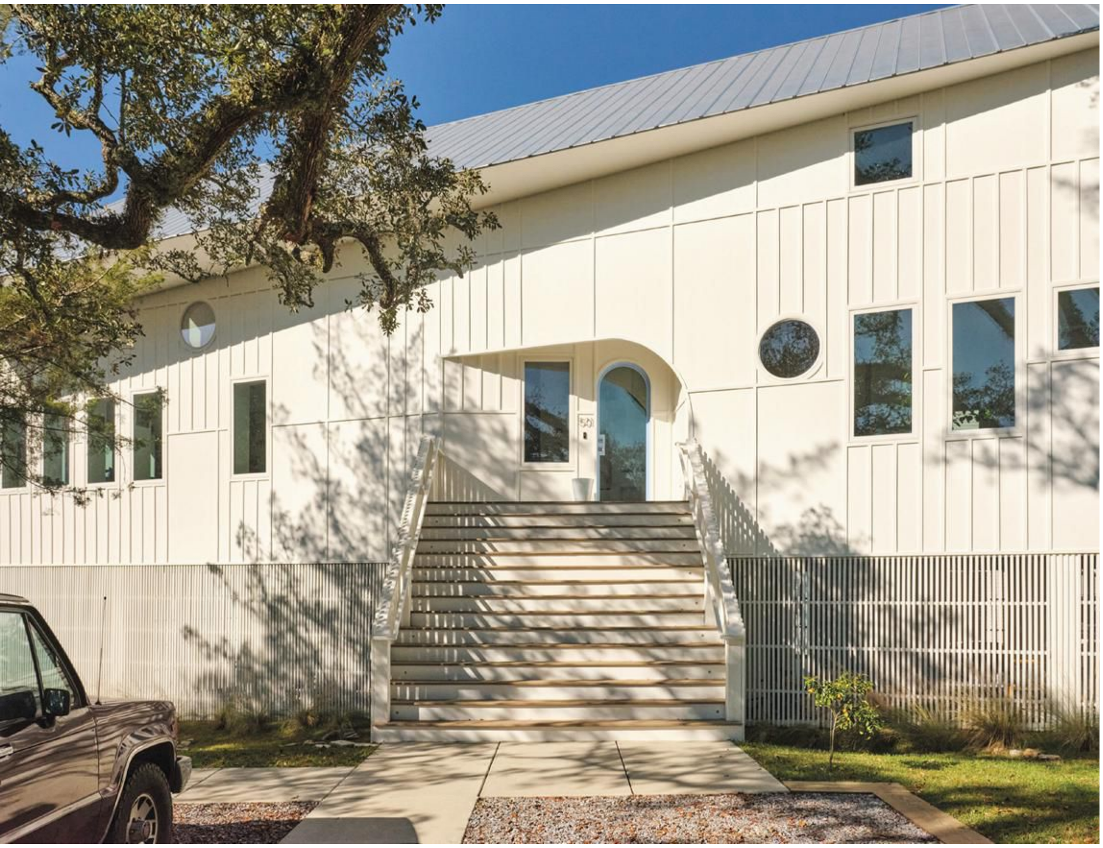
Whereas the parents have their bedroom on the north end of the first floor, the children can claim their own turf on the top level. In addition to their bedrooms and a guest room, they have a playroom, where a large unglazed opening in the south wall encourages the two boys to keep in touch with their parents in the kitchen and living area below. Near the playroom, they can enjoy a balcony that is open to the outdoors by virtue of a wide, V-shaped notch in the roof.

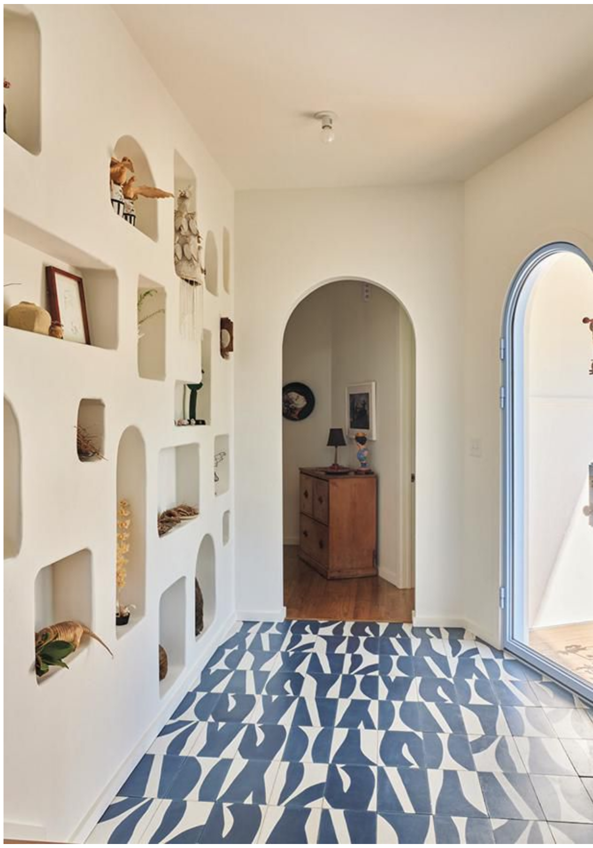
The architects’ playful allusions, veering between past and present approaches to



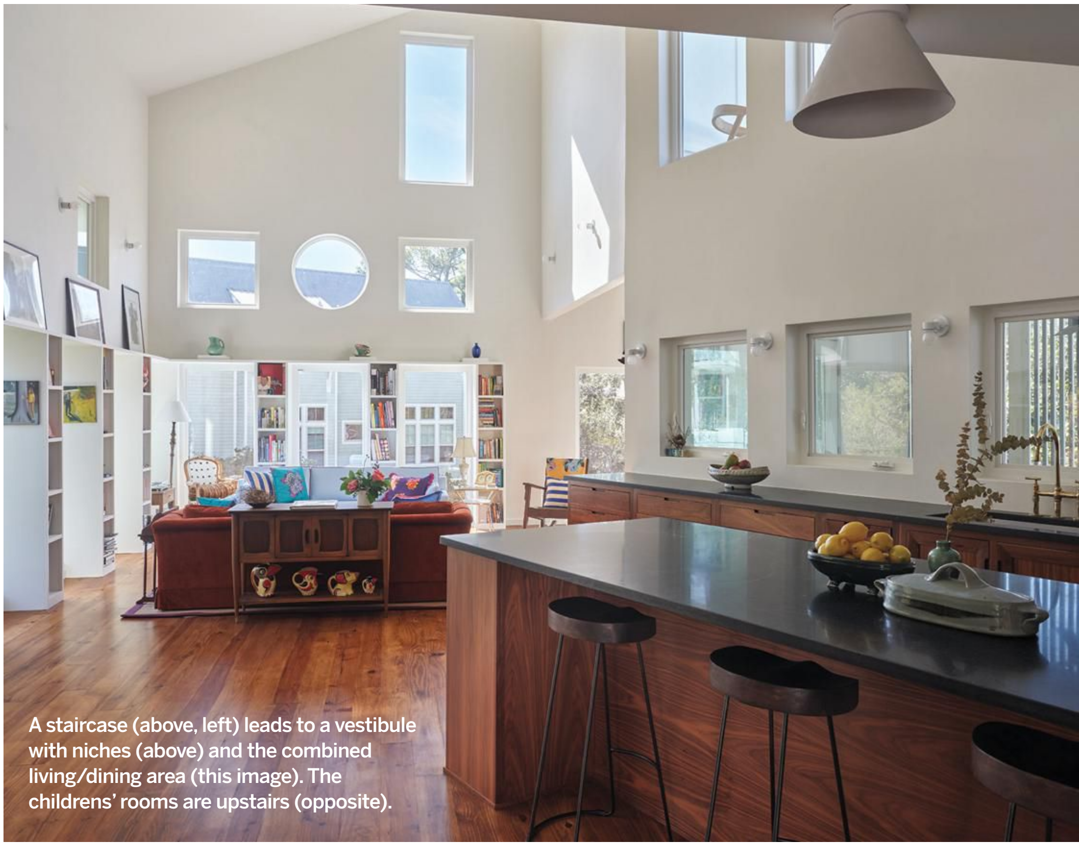
FIRST-FLOOR PLAN

1 ENTRY
2 KITCHEN
3 LIVING
4 DINING
5 PORCH
6 PANTRY
7 LAUNDRY
8 PRIMARY BEDROOM
9 CLOSET





architecture, convincingly demonstrate why Tall Architects is included in the exhibition of emerging practices *A South Forty: Contemporary Architecture and Design in the American South*, at the National Building Museum in Washington, D.C. (on view through winter 2026). The Rayburn House has a quixotic freshness that stands out in its environs without being showy. And it reminds us of Philip Johnson's famous saying "You cannot not know history." But you should experiment with that history as well. ■



A staircase (above, left) leads to a vestibule with niches (above) and the combined living/dining area (this image). The childrens' rooms are upstairs (opposite).

Credits

ARCHITECT: Tall Architects — Madison Talley, Mark Talley, principals; Morgan Warmath, studio director

ENGINEER: Terry Moran Engineering (structural)

CONSULTANT: Architerra (landscape)

CONTRACTORS: Round 2, Dennis Frulla

CLIENT: Caroline Croom and Julian Rankin

SIZE: 3,080 square feet

COST: withheld

COMPLETION DATE: January 2024

Sources

ROOFING: Galvalume

WINDOWS/DOORS: Sierra Pacific, Pinkys

INTERIOR FINISHES: Sherwin-Williams (paint); Fireclay, Popham Design (tiles)

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2026

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300 JOHN LEMLEY LANE IN VIRGINIA BY BEN PENNELL

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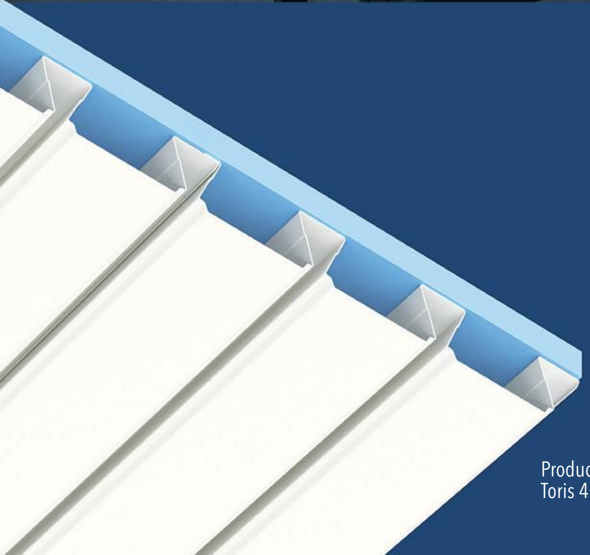

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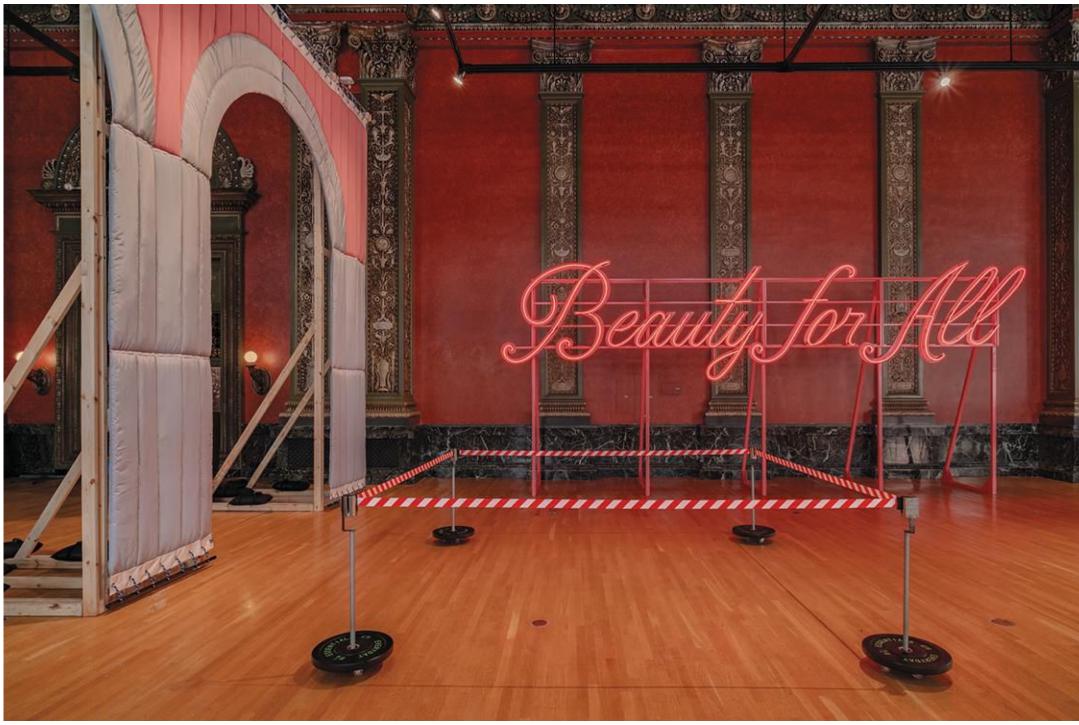
The Chicago Architecture Biennial Stages Sixth Edition

BY MATT HICKMAN

DURING the lead-up to the September 19th opening of the Chicago Architecture Biennial (CAB)'s sixth edition, *Shift: Architecture in Times of Radical Change*, there was curiosity as to whether artistic director Florencia Rodriguez would pull off a shift all her own by recalibrating the exhibition to have a renewed and more sharply defined focus on the subject promoted in its very name.

Rodriguez, a Buenos Aires–based architect and academic who recently concluded a three-year post as director of the University of Illinois Chicago School of Architecture, confirmed to RECORD in August that this was indeed her intention as a curator. "I want to show how architecture can respond to different issues and discuss the tools that architects bring to all these shifts and transformations," Rodriguez said, referring to the need to adapt during an unpredictable time marked by social, political, and environmental crises. "There are so many things going on, and we need to react to them—we cannot look the other way."

While not always successful, Rodriguez has put together an exhibition more cohesive than recent editions of CAB. Those, while not lacking in ambition and standout commissions, suffered from fuzzier curatorial approaches that were more of a free-for-all. *Shift* feels tighter—more intimate, more urgent—and, ultimately, more focused on the practice of architecture, even though it's not always entirely clear what sweeping changes some of the more than 90 participants are responding to. This reining-in is aided by CAB's downscaled footprint within the Chicago Cultural Center, which largely limits the exhibition to gallery spaces on the first and fourth floors. The soaring Sidney R. Yates Gallery and adjacent main exhibition hall are where *Shift*'s more monumental installations—such as the puffy, towering fabric arches of BURR's *Minor Tectonics* and the glowing pink hue of *Beauty for All* by R&R Studios—can be found. On a tour during opening weekend, Roberto Behar, cofounder of R&R Studios, referred to his practice's urban-billboard-riffing light installation as a "gentle visual manifesto." In a biennial providing more than a few Instagram-friendly backdrops—including not one but two inflatable installations—*Beauty for All* takes the proverbial cake.



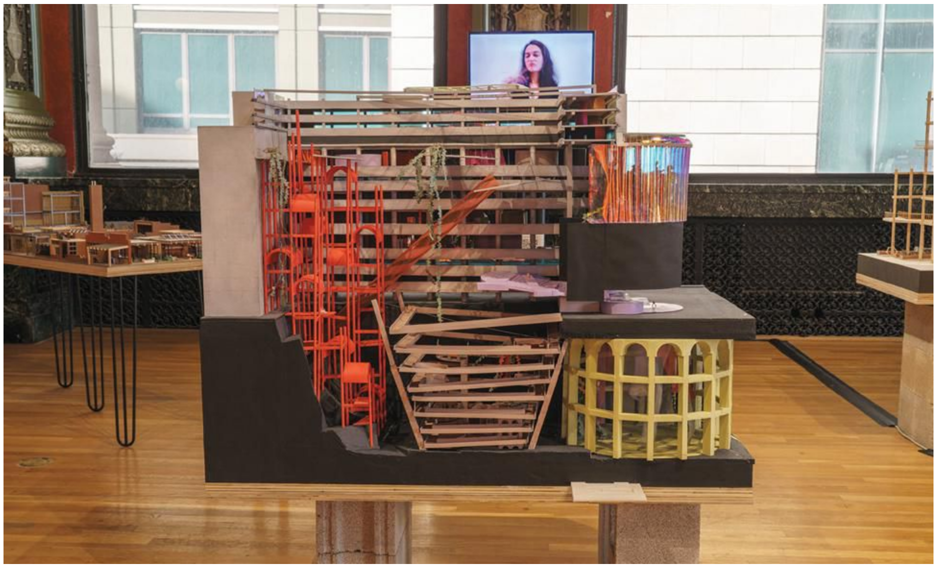
Installation views of BURR's *Minor Tectonics*, *Beauty for All* by R&R Studios, and *100ft²* by gru.a (top); *Surfaces in Flux* by Objects of Common Interest/LOT and 11x17's *Two Foundations* (above).

PHOTOGRAPHY: © ROBERT CHASE HEISHMAN, COURTESY THE ARTISTS AND CHICAGO ARCHITECTURE BIENNIAL

BURR, an experimental practice based in Madrid, and R&R Studios, established in Miami by Argentinian partners, represent just a small sliver of *Shift*'s many Spanish-speaking participants. Practices from South America comprise a particularly sizable share of the exhibition roster, which Rodriguez describes as an "organic choice."

"In places like Latin America, there is great responsibility regarding materials, and a certain mindset—you do the best with what you have and see opportunity in crises," she said.

The biennial also benefits from Rodriguez's curatorial technique of dividing *Shift*



Various works on view in the Chicago Cultural Center's Yates Gallery (below, left) include *Fragments of Disability Fictions* (left).

into loosely themed "capsule" exhibitions; most were unveiled on opening weekend, with others to be rolled out gradually throughout the biennial's five-month run. One of the capsule exhibitions not to open in September is *Ecologies*, which debuts November 7 in a vacant retail storefront at 840 North Michigan Avenue on Chicago's Magnificent Mile.

In addition to that forthcoming satellite exhibition, longtime biennial partner institution the Graham Foundation, and artist Theaster Gates's Stony Island Arts Bank, also serve as venues for the capsules *Fragmented Manifestos* and *Melting Solids*, respectively. Featuring works by participants such as Diller Scofidio + Renfro, Stan Allen, MOS with Tony Cokes, Abigail Chang, and WAI Architecture Think Tank, both sites are worth the detour from the Cultural Center. Also farther afield is *Traces*, a work conceived by Balsa Crosetto Piazzi in collaboration with Giordis Ortiz. Assembled using 10,000 dry-stack bricks on the front lawn of the Griffin Museum of Science and Industry at Jackson Park, the large-scale installation, meant as a commentary on permanence, roughly outlines the footprints—certainly not to scale—of the many grand yet ephemeral structures that populated the "White City" of the 1893 Chicago World's Fair.

Two of the stronger *Shift* commissions are presented as architectural models. Staged in the Yates Gallery, *Fragments of Disability Fictions* presents four New York spaces—John Portman's Marriott Marquis in Times Square and Chelsea Piers among them—reimagined through the lived experiences of disabled people past, present, and future. Eschewing model foam for a deliberately unpolished mishmash of wood and paint, the models, each accompanied by a "science fiction story" narrated in audio, ASL, and captioning, were conceived with input from disabled scholars, activists, and policymakers. The models and corresponding stories invite biennial-goers "to rethink who cities are built for—and how different ways of moving through the world can lead to better futures for everyone," explains the team—Ignacio G. Galán and David Gissen, with Alessandro Orsini and Nick Roseboro of Architensions (a 2024 Design Vanguard firm). "They don't offer utopian futures, but imagine spaces in which disabled lives can flourish, while also presenting their struggles and battles," elaborated Galán at the opening. Joining the four models is a large map depicting the islands around Manhattan—traditionally used as spaces of confinement for disabled people, with psychiatric hospitals and such—depicted as "spaces of self-determination for different disabled communities."

In the Cultural Center's first-floor Michigan Avenue Galleries is an oversize model of the *Forget-Me-Not-Pavilion* by Chicago-based Kwong Von Glinow, also a former Design Vanguard. It proposes the repair and reuse of the Chicago Horizon Pavilion, a lakefront structure designed by Ultramoderne and meant to be temporary, commissioned for the inaugural 2015 edition of CAB. Built from cross-laminated timber, the structure still stands, but has fallen into a state of neglect. "We wanted to reveal Ultramoderne's intentions even more by finding a second life for the pavilion," said firm cofounder Alison Von Glinow at a panel discussion held on the opening weekend at the Graham Foundation. "I think the interest and care that we need to show for the built environment, especially civic environments, is critical. We named our pavilion *Forgot-Me-Not* because it references the flower but also the need to remember that it is not something that just goes on forever and ever—we need to maintain it."

The curatorial thrust of *Shift*, an exhibition ostensibly about adaptation, can sometimes feel slippery. But it is works like these, which clearly position architecture as a means to social good, where the latest iteration of CAB most securely finds its footing. ■

The sixth Chicago Architecture Biennial runs through February 28, 2026.

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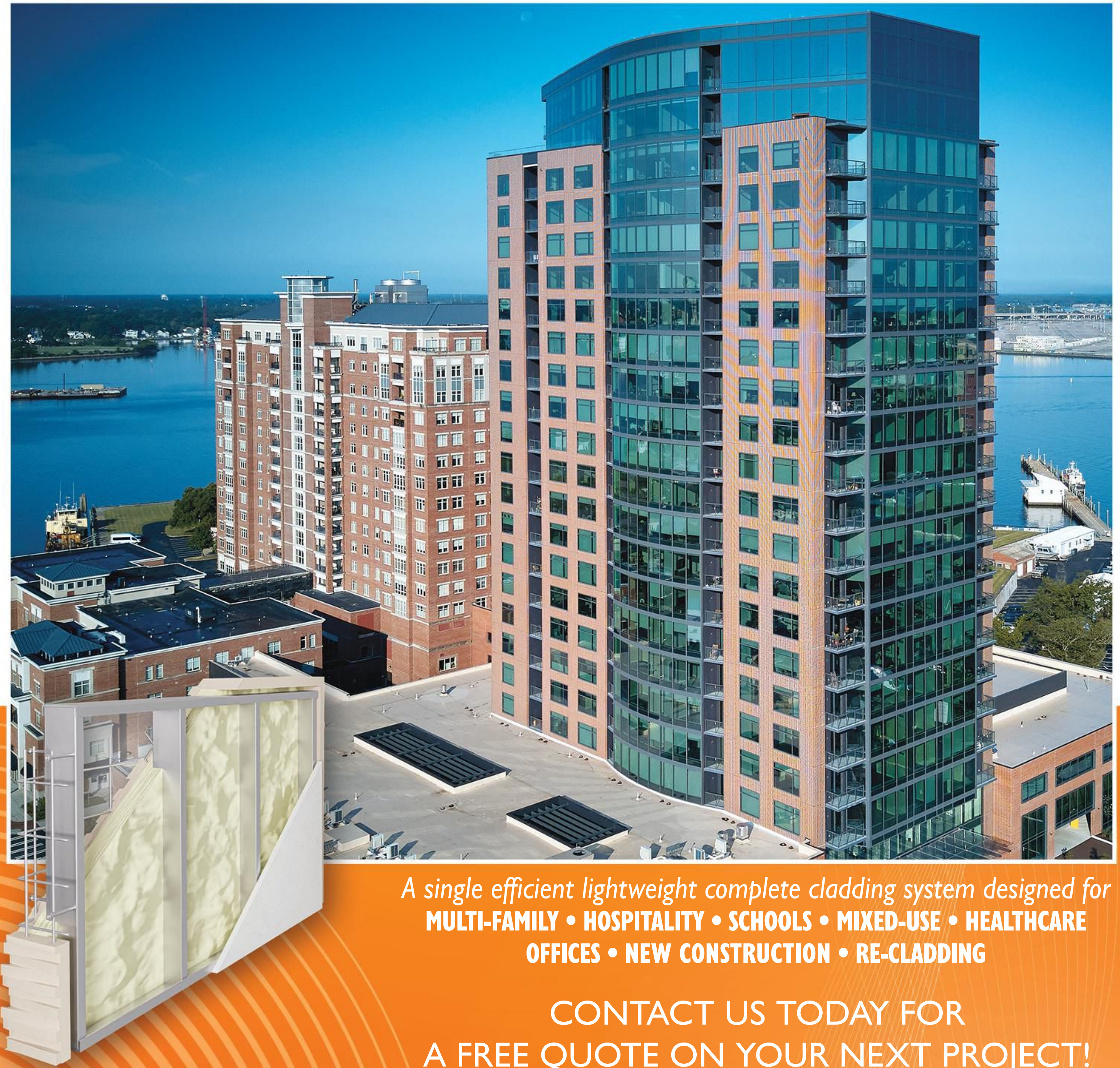

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Building, America

The disappearance of a word fundamental to architecture rings loud in schools that teach the discipline, writes **Andrew Holder**.

IT IS TIME to restore a word that is almost completely absent from schools of architecture today.

That word, surprisingly, is "building." If spoken at all in schools, it is in the spirit of apology or obligation. We must make buildings in spite of their inadequacy to the real tasks at hand, which go to the very root of our survival, species- and society-wise. What are these tasks? Above all, to save the planet from imminent heat death or environmental catastrophe. Secondarily, to level inequalities, social and economic.

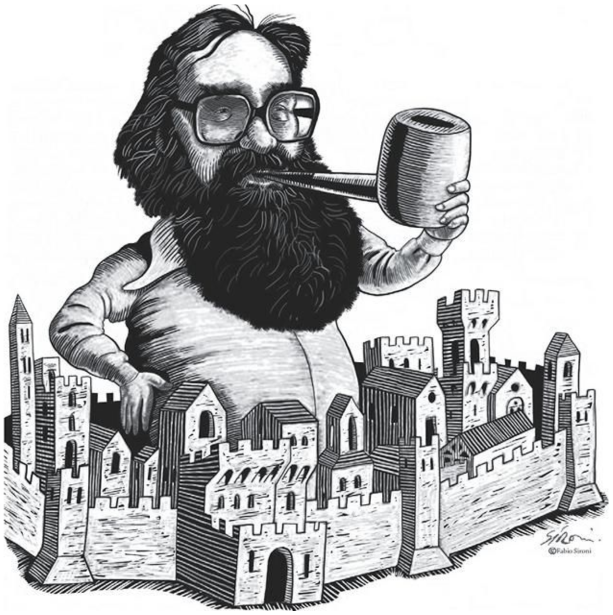
My concern is with the precise way in which the structure of architectural education has been altered by attempts to measure up to the moment. Squared up against existential crises, the building is an embarrassment. It is too wasteful—its uses of energy and material too flagrant. It is too old, too entangled with histories of violence and oppression. It is too slow (digital assists from computers and robots notwithstanding)—terminally unable to keep pace with evolutions in contemporary culture. Too small, too big, too human, not human enough: the list of the building's humiliations continues.

Underlying these judgments is a value system that measures the goodness of buildings by how they are produced, not what they are. To put this in a slightly more expansive, academic way, we could say the material conditions of architecture's production have become the primary source of the discipline's value. This is, of course, not an absolute state of affairs, but a choice to hew rather narrowly to a particular model of what architecture is and how it should work. If we could trace the origin of this model to a single figure—an unfair but useful exercise—I would nominate the Italian architect and theorist Manfredo Tafuri. His 1974 essay "L'Architecture dans le Boudoir: The Language of Criticism and the Criticism of Language" closes with a call to radically modify the "negligible phenomenon" of architecture and install in place of the architect a "new technician" whose primary purpose would be tending to the business of construction in the economic cycles of building manufacture. With this, he reclassified architects not according to their value as authors of cultural artifacts but for their role as producers in an economic system.

We have more or less accomplished the transition Tafuri wished for. We no longer teach with the idea of the architectural encounter in mind, where a subject grapples with the artifacts of our making. That thinking, reading, feeling subject at the center of architecture has been displaced by a list of properly materialist measures of architectural production and its consequences: measures of our labor, our interspecies dependence, our production of heat, our expenditure of energy, our histories of violence, the ever-accruing records of our bad actions as a species. The net effect of this displacement of one set of measures for another, though, is a strange and paradoxical return to an old set of habits. Once upon a time, the circles and triangles inscribing the old Vitruvian Man gave geometry an outsize role in the discourses of architecture's value, as though, in order to be good, architecture needed to be the mirror image of its measures.

The same kind of sameness has returned under the new system of measures. It's just that the new measures are for the most part optically and organizationally transparent, even if they are of great consequence politically, thermodynamically, ethically, or economically.

Accordingly, students are trained to make buildings disappear. There are many species of this. In certain schools the line of the thermal envelope vacillates so widely, is so shot full of holes and piled over with overlapping facade patterns that the net effect is camouflage, not against the surrounding urban fabric but against the act of recognition altogether. In others there is an overemphasis on the image of conventional construction systems and their attending connection hardware (concrete or light wood frames with expressed bolts, pins, hangers, clips, and ratchet straps), so that the building could be more accurately described as a scaffold—if not literally able to liquidate itself in the act of construction, then at least game to sublimate the finished building in the image of forever becoming a building. In still others, building design is replaced by the documentation of as-found conditions, represented in maps, surveys, and plans in which stuff of the everyday is so omnipresent that drawing can only convey the fullness of accumulating history.



Manfredo Tafuri, as illustrated by Fabio Sironi.

What has been yielded from all this? Have we accomplished a more environmentally responsible or just world? Yes, a little. More consequentially, though, we have created the image of a possible future. We now see what a world would look like if architecture absented itself. Far from being unnecessary, the encounter between subject and (newly transparent) building is essential to allowing us this glimpse. Even as it vanishes, the building remains primary and the limits of Tafuri's good intentions become clear. The wish for a "new technician" as a "producer" has not and will never emerge, so long as construction and economic activity remain bent toward some future.

The purpose of buildings is not now, nor has it ever been, solely the instrumental modification of material cycles, economic or otherwise. The purpose of building is to produce the imaginary that undertakes those modifications by a more direct means—to literally consolidate us into the very possibility of action. Buildings work this way because they occupy a privileged scale—large enough to index planetary phenomena, small enough to make sense in the space of a direct, one-on-one encounter. In this way, they become a fulcrum around which much larger spheres of activity are caused to pivot in ways that are intelligible to a building-scale audience.

When the building disappears, the real casualty in all this is America. The reasons for this are so fresh and so acute as to almost be unspeakable, but let's just say that from both the Left and the Right, America has recently become semantically frozen. Look Left and America means the economic edifice built on enslavement, the destruction of its own material riches, and the eradication of Indigenous forebears. Look Right and America means the proud inheritor of Athenian governance and Spartan toughness, with improvements made along the way by Christ, the Mayflower, and Wall Street. Both are grossly conservative dead ends insofar as they arrogate the meaning of America to a fixed set of declarations.

By contrast, a healthy version of America's semantic functioning is both contested and under construction. Our entire national project is predicated on this promise, and buildings have always played a disproportionately large role in it. We build to imagine possible definitions of ourselves before they actually come to pass, and this imaginary persists long after the fact of construction. In New York alone, think of the radically diverse urbanisms conjured by superficially similar buildings like Harrison's XYZ buildings on Sixth Avenue, Saarinen's Black Rock, and Roth, Gropius, and Belluschi's Pan Am. All were built in the span of a decade within a few blocks of each other, all share a commitment to a blankness of presence achieved by repetitively subdividing the elevation, yet each proposes an entirely different definition of a city block and how it apportions space to an urban public, regardless of whether those urbanisms ever became dominant.

From this vantage point, we can more safely broach subject matter that seems impossibly difficult, like the August 25 Executive Order, "Making Federal Architecture Beautiful Again." It is interesting to observe the ways in which the document attempts to capture for the political Right the role of buildings that I am advocating. The document clearly

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understands the power of buildings to install an imaginary and mobilize a population. It has a positive theory of how buildings of different kinds and appearances are related to different imaginings of the future. It has a theory of architecture's history centered on the built artifact, and it dares to name and describe the aesthetics of those in a linear periodization. I recoil at the classical style it prescribes, and further recoil at the notion that this aesthetic is linked to white Christian nationalism. At the very least, though, we must acknowledge the executive order wins the first round of a game that architecture schools are refusing to play. The order at least recognizes the power of buildings apart from their conditions of material production. If we wish for other outcomes, we must contest this field. In America, where new architecture has long originated in the academy, this task falls to schools.

Two recommendations for doing this. First, hold the line. Do not cede the project of designing buildings to any single ideological position. Do not consent to disappear. Take up architecture's age-old problem of delineation from other fields—optical, organizational, economic, thermal, or otherwise. Second, keep America plastic. Do not allow the design of buildings to be dominated by any fixed system of meaning or value. Do the opposite: use buildings to make America as transformable, pliant, and up-for-grabs as it should be. This isn't so hard. When the politics of architecture are articulated in blunt slogans like "Making Federal Architecture Beautiful Again," they succumb easily to transformations. They're Mad Libs—the perfect setups for word games of substitutions. The grammar of each declaration is ripe for possible replacements and counter-meanings. Replace the periodization of styles with another. Make classicism punk. Make Brutalism beautiful. All architects have is the ability to design a new image of life, and the field is wide open. ■

Andrew Holder is chair of Graduate Architecture, Landscape Architecture, and Urban Design at Pratt Institute and coprincipal of The Los Angeles Design Group (LADG).

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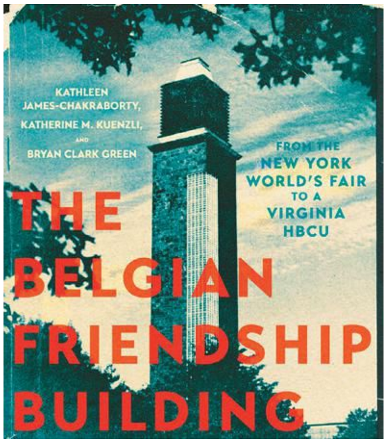
The Belgian Friendship Building: From the New York World's Fair to a Virginia HBCU, by Kathleen James-Chakraborty, Katherine M. Kuenzli, and Bryan Clark Green. University of Virginia Press, 384 pages, $45.

A forgotten victim of the Second World War is the Belgian Friendship Building, the small European nation's contribution to the 1939 New York World's Fair. Unable to repatriate it after the fair's closure, the Belgian government in exile decided to sell the Henry van de Velde–designed structure, with its 165-foot-tall tower, to Virginia Union University, an HBCU in Richmond. The avant-garde pavilion is an exemplary Modernist work and one of the fair's few surviving buildings, but it also includes artworks extolling the purported benefits of Belgium's control of Congo. On the HBCU's campus, where it was rebuilt and significantly changed by Hugo Van Kuyck, the tower became a memorial and, later, a symbol of the civil rights movement. Today, the 86-year-old building is in need of repair. In this book, historians Kathleen James-Chakroborty, Katherine M. Kuenzli, and Bryan Clark Green chronical this strange saga, the building's international journey, and its many lives.


KATHLEEN JAMES-CHAKRABORTY, KATHERINE M. KUENZLI, AND BRYAN CLARK GREEN
THE BELGIAN FRIENDSHIP BUILDING
FROM THE NEW YORK WORLD'S FAIR TO A VIRGINIA HBCU

IN 1946, an article in the *Virginia Union Bulletin* declared: "The Belgian building is the most modern school building in the country. There is nothing else quite like it anywhere. One artist said that it is 50 years ahead of its time." By the time these words were written, however, other European architects, including admirers of van de Velde, had begun to contemplate and even to build International Style structures on overwhelmingly white campuses in the North. Attracting far more attention nationally and internationally than the Belgian Friendship Building had, these buildings would come to define the story of the arrival of European Modernism on American shores. Although consumers in the U.S. often made far more conventional choices, these Modern buildings helped pave the way for the political and cultural elite to champion the architecture of Bauhaus émigrés and their acolytes as the face of the democratic capitalism the U.S. claimed to want to export internationally. By 1952, Philip Johnson, the inaugural curator of architecture and design at New York's Museum of Modern Art (MoMA), could declare, "The battle of Modern architecture has long

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been won." The World of Tomorrow had finally arrived, and it now looked less like the Belgian building or almost anything else on display in Flushing Meadows in 1939 or 1940 than any visitor to the New York fair had reason to expect.

The pioneering role of the Belgian Friendship Building was overlooked because it was not an example of the International Style, but also because of confusion about who had designed it. Furthermore, van de Velde's career during his last years in Belgium did not fit neatly into postwar narratives about Modern architecture. The Belgian building's location in a Southern city and on an HBCU campus were additional factors that led to its omission from Modern architectural narratives. At the same time, its capacity for supporting African American Richmond's quest for political equality distinguished it from International Style buildings lauded for their ability to symbolize democratic values. These celebrated buildings stood on Northern campuses that did little in the immediate postwar years to welcome African Americans and that hosted very little campus activism until the anti–Vietnam War protests of the 1960s.

The misunderstanding about who had designed the Belgian Friendship Building was useful for Van Kuyck and the Belgian government in exile in 1940, but it eventually hindered the structure from gaining the widespread recognition it deserved. In 1947, after being charged—but cleared—of collaboration with the Germans in his wartime role in reconstruction planning, van de Velde moved for a second time to Switzerland, where he spent the last decade of his life. In these years, he defined his own contribution largely in terms of his contributions to Art Nouveau and the related design reforms that had flourished at the turn of the 19th into the 20th centuries, rather than on his more recent and far more controversial role as an arbiter of Modern art, architecture, and urbanism in interwar and particularly wartime Belgium. The book tower of his library at Ghent University, completed in 1942, remains one of that city's most visible structures, but it did not feature in postwar accounts of Modern architecture. These narratives instead stressed Modern architecture's purportedly socialist origins and democratic present in order to create a usable past for an approach that was now widely seen as offering a useful alternative to classical styles tainted by their associations with fascism and communism. Just over the border from Belgium in West Germany, for instance, many architects who had built successful careers during the Third Reich reinvented themselves as politically acceptable after the war by working in what they described as a Bauhaus style. Van de Velde's reputation grew over the course of the 1950s and 1960s, but few of those who admired his contributions to Art Nouveau paid much, if any, attention to his late work or were aware that the fruit of one of his most significant final design collaborations actually stood in the U.S.

Victor Bourgeois, Léon Stynen, and Van Kuyck all fared better in postwar Belgium,

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Photo: Faber Construction

where there were few challenges left to the International Style, to which all three were then committed. Bourgeois's most prominent work was a new city hall for the beach community of Ostend. With one short wall devoted to the name of the building and the city's heraldic shield, and a symmetrical procession of two stories of tall windows set deeply into the main facade and above a recessed ground story, this is a building that regularizes and monumentalizes the more experimental architecture of his youth. Stynen's BP tower in Antwerp remains one of the most elegant Belgian office buildings of its day. It was the first European building to have its facade literally hung from the roof, and its daring structural system anticipates the High-Tech architecture of the following generation, as well as allowing entirely uninterrupted interiors. Van Kuyck also returned to Belgium, where he renewed his friendship with Egbert Leigh, who briefly worked for U.S. intelligence in Antwerp. Van Kuyck was not as talented an architect as Bourgeois or Stynen, but, possibly because of his work for the Belgian government in exile and the U.S. military, he was extremely good at getting very large commissions. He shared credit for several Brussels office towers. He and Stynen collaborated, for instance, with Marcel Lambrichs on the design of the Finance Tower (1968–82) in Brussels, which is one of the country's largest and tallest, if not necessarily handsomest, structures. None of the men, however, gained any real recognition in the U.S., despite Van Kuyck's design of the Belgian embassy in Washington.

Meanwhile, back in the U.S., national and international politics also played a part in the Belgian building's relative obscurity. The U.S. emerged from the ashes of war as one of the world's two superpowers. Richmond lay well outside of the national discussion of new approaches to architecture. Championing the International Style as an inherently democratic alternative to fascist monumentality and Soviet Socialist Realism to advance the U.S. side in the Cold War was unconvincing, as communists were quick to point out, if African Americans were denied full political equality. Of the 43 buildings Henry-Russell Hitchcock selected for inclusion in the exhibition *Built in USA: Post-War Architecture* held at MoMA in 1952, only eight were located in the former Confederacy. None was in Virginia, and none was credited to an architect who was not a white man. ■

For
Our
New
Day

The building was featured on the cover of the Virginia Union University publication in 1965.

IMAGE: © VIRGINIA UNION UNIVERSITY ARCHIVES AND SPECIAL COLLECTIONS

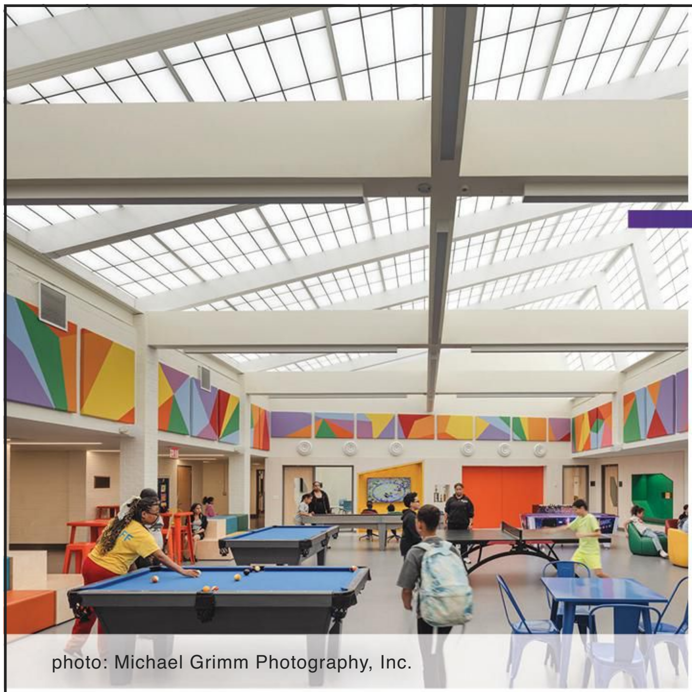
photo: Michael Grimm Photography, Inc.

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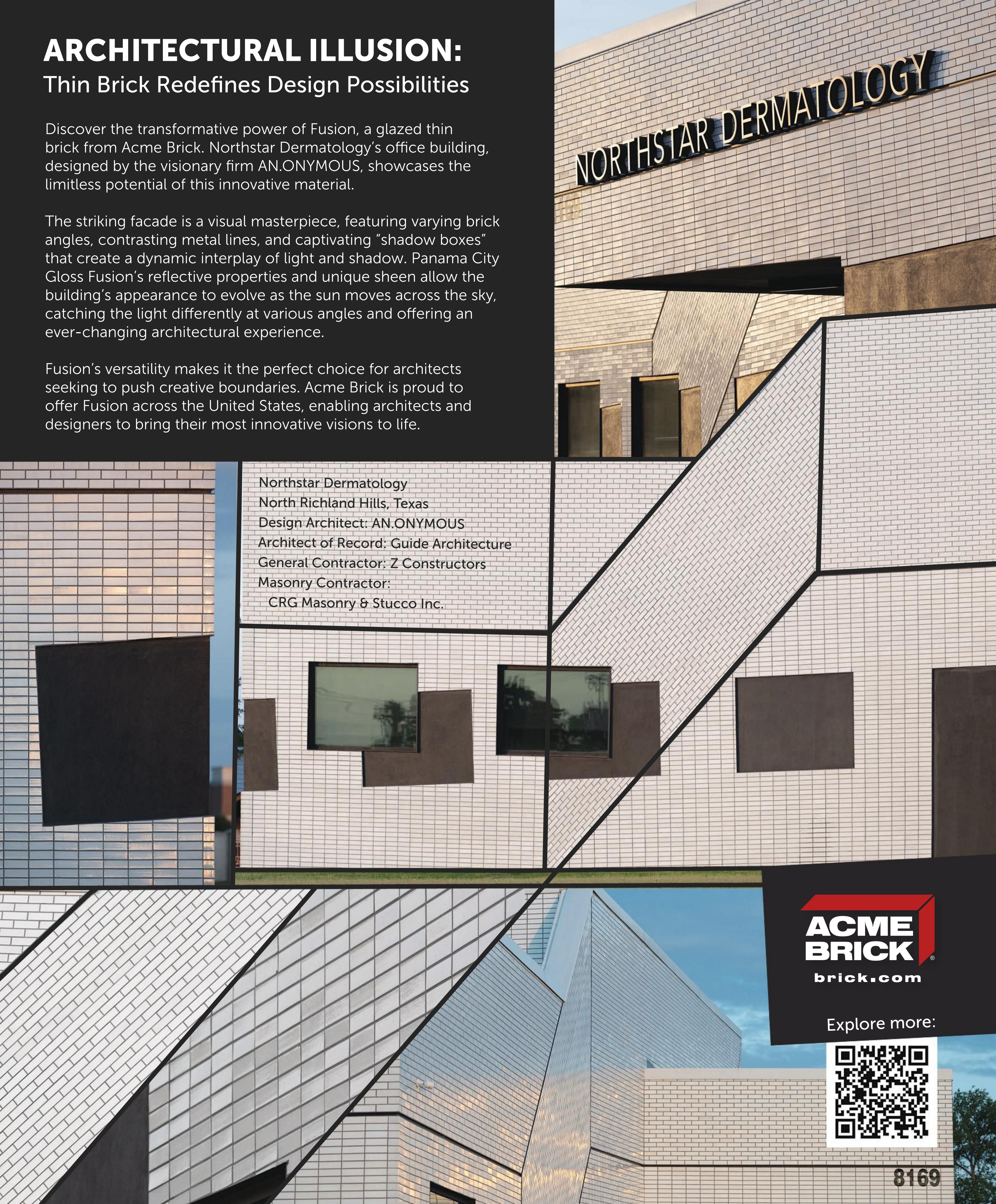

ARCHITECTURAL ILLUSION:

Thin Brick Redefines Design Possibilities

Discover the transformative power of Fusion, a glazed thin brick from Acme Brick. Northstar Dermatology's office building, designed by the visionary firm AN.ONYMOUS, showcases the limitless potential of this innovative material.

The striking facade is a visual masterpiece, featuring varying brick angles, contrasting metal lines, and captivating "shadow boxes" that create a dynamic interplay of light and shadow. Panama City Gloss Fusion's reflective properties and unique sheen allow the building's appearance to evolve as the sun moves across the sky, catching the light differently at various angles and offering an ever-changing architectural experience.

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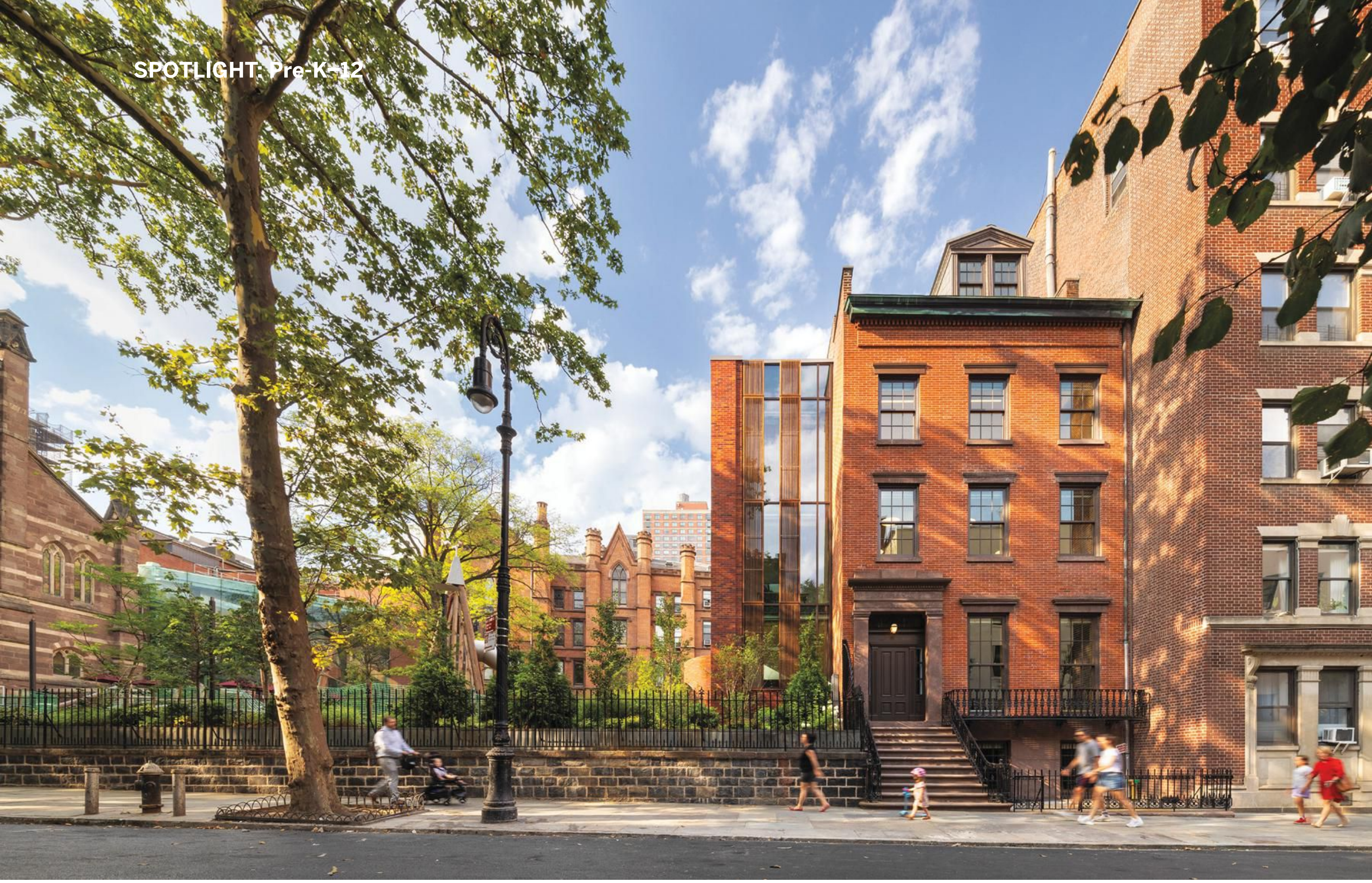


Secret Garden

WXY's expansion at a prestigious private school in New York points to a sustainable future.

BY PATRICK TEMPLETON
PHOTOGRAPHY BY ALBERT VECERKA

WALKING AROUND the Brooklyn Heights Historic District, flooded with cars and pedestrians spilling over from Downtown Brooklyn, it's easy to pass one of the most prestigious private schools in the country without even realizing it. Packer Collegiate Institute doesn't resemble a typical pre-K–12 educational campus, not even by New York standards. Like the townhouses and apartments that surround it, the school's 1.7-acre compound is a patchwork of varied masonry buildings representing different eras and styles. In August, Packer added another piece to this quilt: a four-story brick expansion designed by New York firm WXY Architecture + Urban Design.

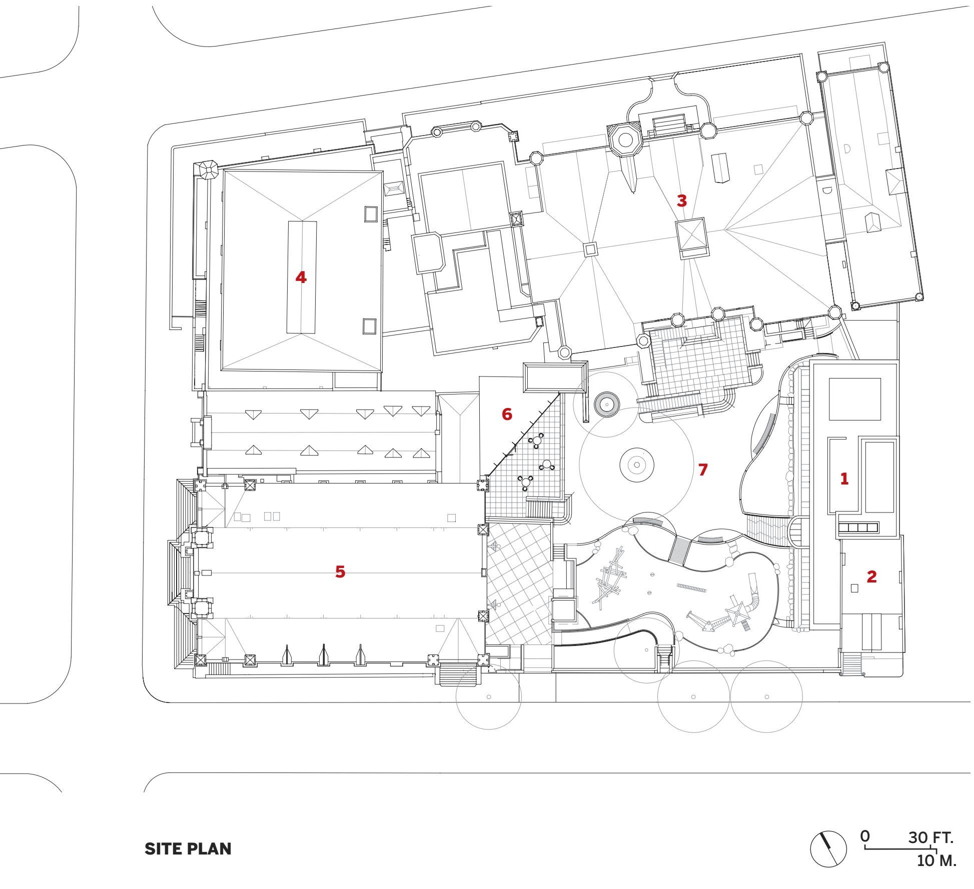
Founded in 1845 as the Brooklyn Female Academy, Packer's reputation comes not only from its notable alumnae—suffragists, activists, and writers, including NAACP cofounder Mary White Ovington and *The Giver* author Lois Lowry—but also from its architecture. A 2015 alumni magazine detailing the institution's development compared it to Hogwarts: historic, a bit perplexing, yet magical. From its Gothic Revival Founders Hall, designed by Minard Lafever in 1854, to James Renwick Jr.'s 1878 Romanesque St. Ann's Church, which houses the middle school, the Modernist gymnasium from 1957, and Hugh Hardy's 2003 Postmodern glass atrium connecting them all, the campus is a diorama for studying evolving architectural styles and the values they embody. It's fitting, then, that an institution so deeply rooted in New York civic life and architectural heritage would turn to WXY, a firm known for its community engagement and place-sensitive work, for the expansion.

Packer acquired the Garden House, a small townhouse on the south edge of campus, in the late 1880s. Over the years, this annex on the far side of the school's courtyard variously served as the president's residence, classrooms, and administration offices. In 2021, in the midst of a pandemic that caused the institution to reevaluate its facilities, not only in terms of their capacity but their affordance as social infrastructure, Packer commissioned WXY to produce a new master plan. An expansion of the Garden House that would connect with the rest of the school, form the eastern edge of the courtyard, and accommodate first through fourth grades emerged in tandem with the research and planning process. The plan identified sustainability, well-

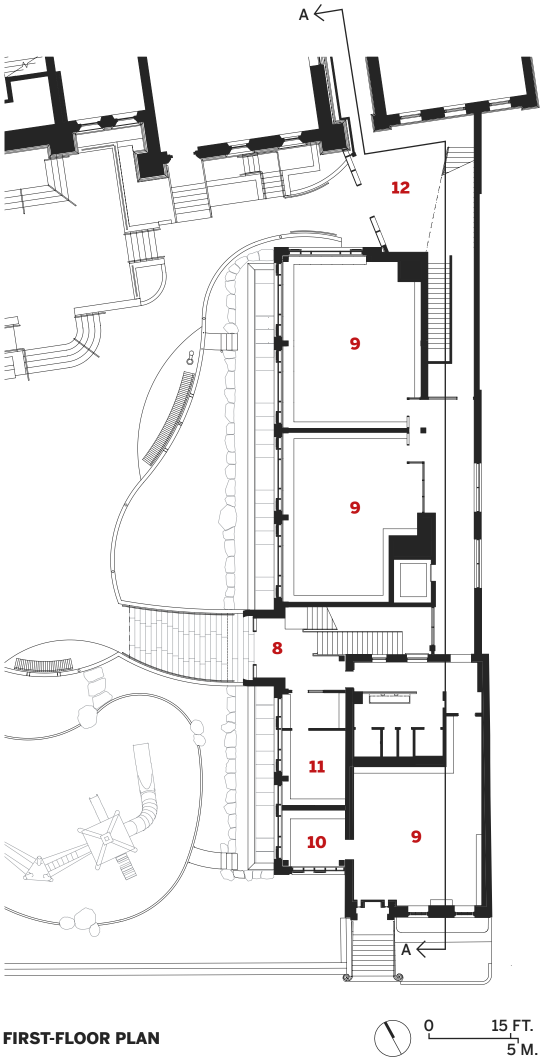
The entrance to the extension is through the new courtyard (left). The architects renovated the existing house (opposite, left) and added the extension behind it (opposite, right).

ness, and landscape as priorities.

WXY renovated the townhouse and designed a mass-timber structure that occupies the “backyard” and replaces a narrow bay that housed the original stairs. This set back 13-foot-wide bump-out—a simple but handsome composition of vertical oak shutters and brick holding the corner—contains flexible breakout spaces, reading rooms, and offices. It is the extension’s only street frontage, and it’s easily overlooked. Repeating the same layout on each floor, from the lookout basement for first grade to the fourth graders on top, a single-loaded corridor places new classrooms on the courtyard side, allowing for ample afternoon sunlight and visual connection to the lush plantings. The primary entry is now also through the garden,

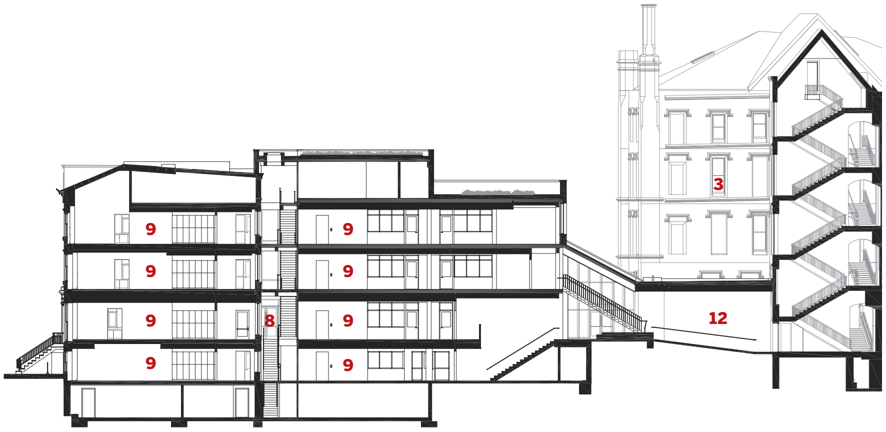


SITE PLAN



FIRST-FLOOR PLAN

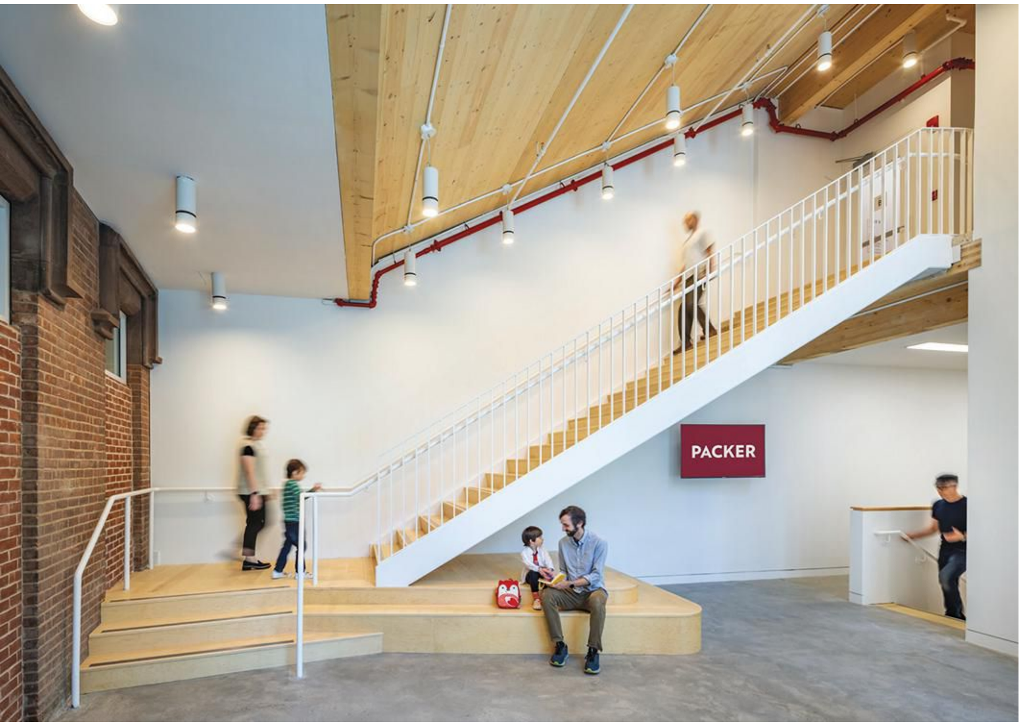
1 EXTENSION
2 EXISTING GARDEN HOUSE
3 FOUNDER’S HALL
4 GYMNASIUM
5 ST. ANN’S CHURCH
6 ATRIUM
7 COURTYARD
8 ENTRY
9 CLASSROOM
10 BREAKOUT SPACE
11 OFFICE
12 CONNECTOR

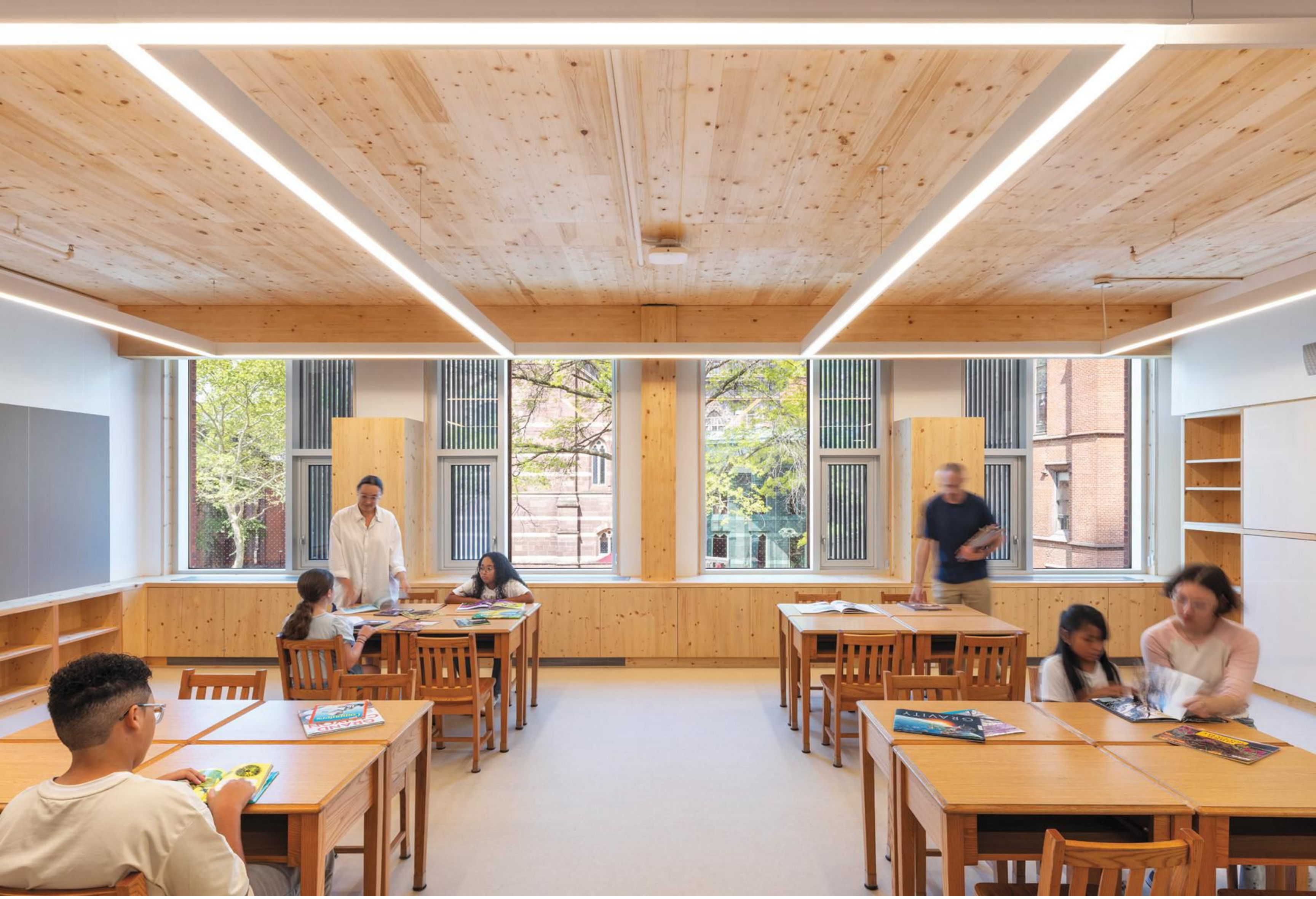


SECTION A - A

over a small bridge, and is marked by an arch, which pops out as a rounded portico and is made of the same mixed-tone, recycled-material bricks as the rest of the 115-foot-long west facade.

“Packer has always centered on a garden landscape,” says WXY cofounder Claire Weisz. As part of the master plan, the courtyard was redesigned by New York–based landscape architects Starr Whitehouse to accommodate the playground and basketball court, green space with a 90 percent proportion of native plants, as well as a new ADA-accessible route for the school. The orientation toward the garden is part of WXY’s ecological philosophy. “We wanted students to experience sustainability,” notes Weisz, “and that had a lot to do with wellness, mental health, students’ relationships, and social impact.” This emphasis on experienced sustainability as a part of students’ overall well-being continues through the interiors.


PACKER



First graders are in the basement (opposite, top) and graduate to classrooms on upper floors (above). The extension connects physically and visually to the rest of the campus (opposite, bottom left and right).

The architects point to studies showing that visible natural materials reduce stress and enhance students' focus. What the photography of the interiors can't capture, however, is the smell of the exposed timber, which certainly has a calming effect. In fact, the photos of the expansion don't really do it justice at all: with its light gray flooring and goat-hair carpets in muted tones, its exposed wood grain and red brick, all basking in natural light, is the school missing the playful vibrance one might expect in a facility for young children? Are these classrooms for the type of kids who've seen more Werner Herzog documentaries than episodes of *PAW Patrol*? Not at all. The mature palette that seems so prominent is merely a neutral backdrop for the teachers and students to make the spaces their own through craft and art projects, posters and bubble-letter cutouts, beanbag chairs on foam puzzle-piece floor tiles under warm reading lamps. The difference between the images and the reality of the post-occupancy mise-en-scène couldn't be starker. This sensibility, allowing for adaptability and accommodating needs by treating the architecture as a modest armature for everyday life, is a defining feature of the architects' work.

While WXY's addition to the Packer campus fits in contextually, it is distinct in terms of its ambitions. Unlike the Gothic and Romanesque buildings' revival of history to imbue prestige, the Modernist structure's emphasis on unadorned efficiency, or the Postmodern connector's ironic iconoclasm, the Garden House extension points to an optimistic ecological future. It is an architecture that, while rooted in history and place, embraces a connection with nature for young generations who will write the next chapters of Packer's legacy. As Weisz explains, "We're hoping the students feel that they *are* sustainability, that they *are* tomorrow." ■

Credits

ARCHITECT: WXY Architecture + Urban Design

ENGINEERS: Langan Engineering (geotechnical/civil); TYLin Group (structural); WSP (m/e/p/fp/AV/IT); Atelier Ten (environmental)

CONSULTANT: Starr Whitehouse Landscape Architects and Planners

GENERAL CONTRACTOR: Archstone Builders

CLIENT: The Packer Collegiate Institute

SIZE: 25,450 square feet

COST: withheld

COMPLETION DATE: August 2025

Sources

CLADDING: Green Leaf Brick (masonry); Tri-Lox (shutters); YKK (glazing); Sto Corp (EIFS); Carlisle (moisture barrier)

SKYLIGHTS: YKK

DOORS: TGP (fire-control); YKK (storefront)

HARDWARE: Assa Abloy, HID Global

ROOFING: Hanover, Soprema, Columbia Green Technologies, AcoustiGuard

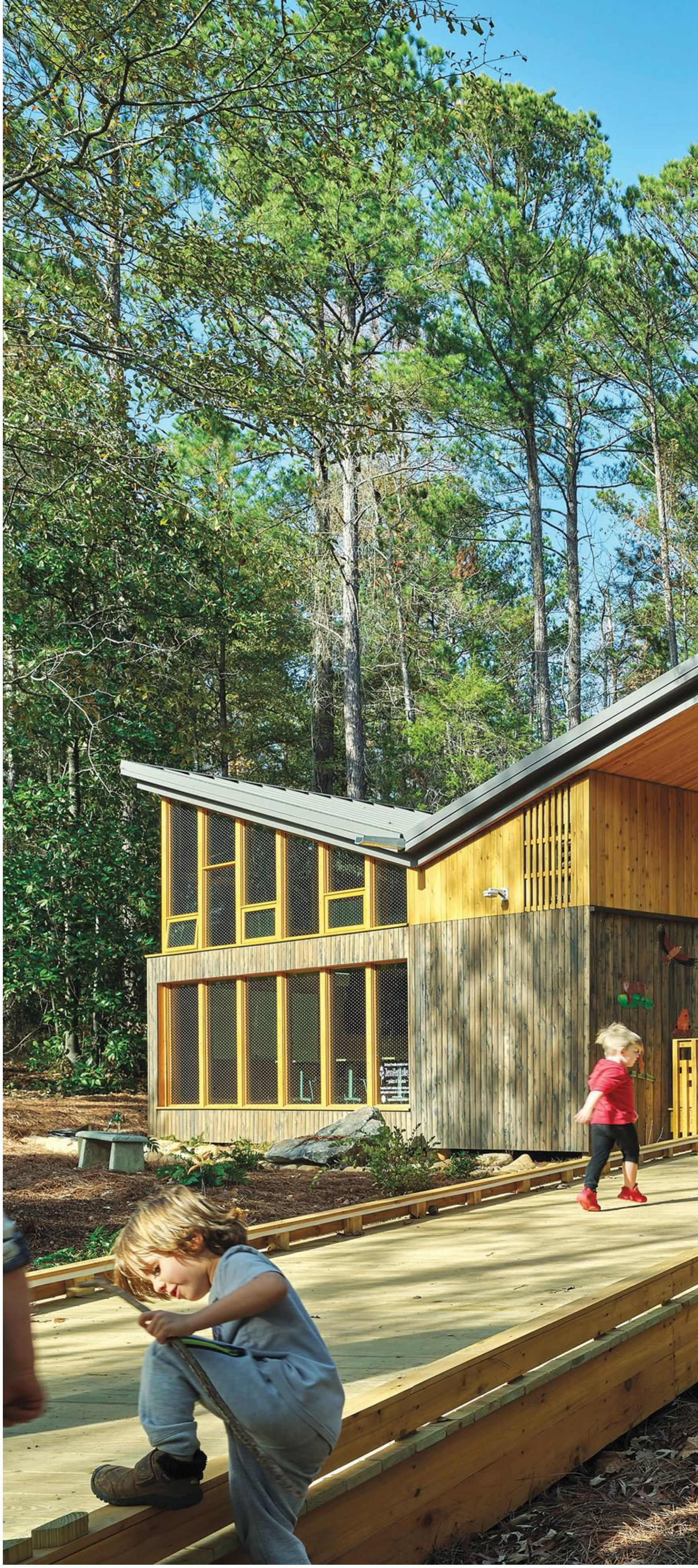
INTERIOR FINISHES: Forbo (bulletin board); Marmoleum (flooring); Tretford (carpet)

LIGHTING: Louis Poulsen, BEGA, Pinnacle Architectural Lighting, XAL North America

Sylvan Schooling

Leers Weinzapfel Associates designs a mass-timber education center for an Alabama nature preserve.

BY MATTHEW MARANI
PHOTOGRAPHY BY TIMOTHY HURSLEY



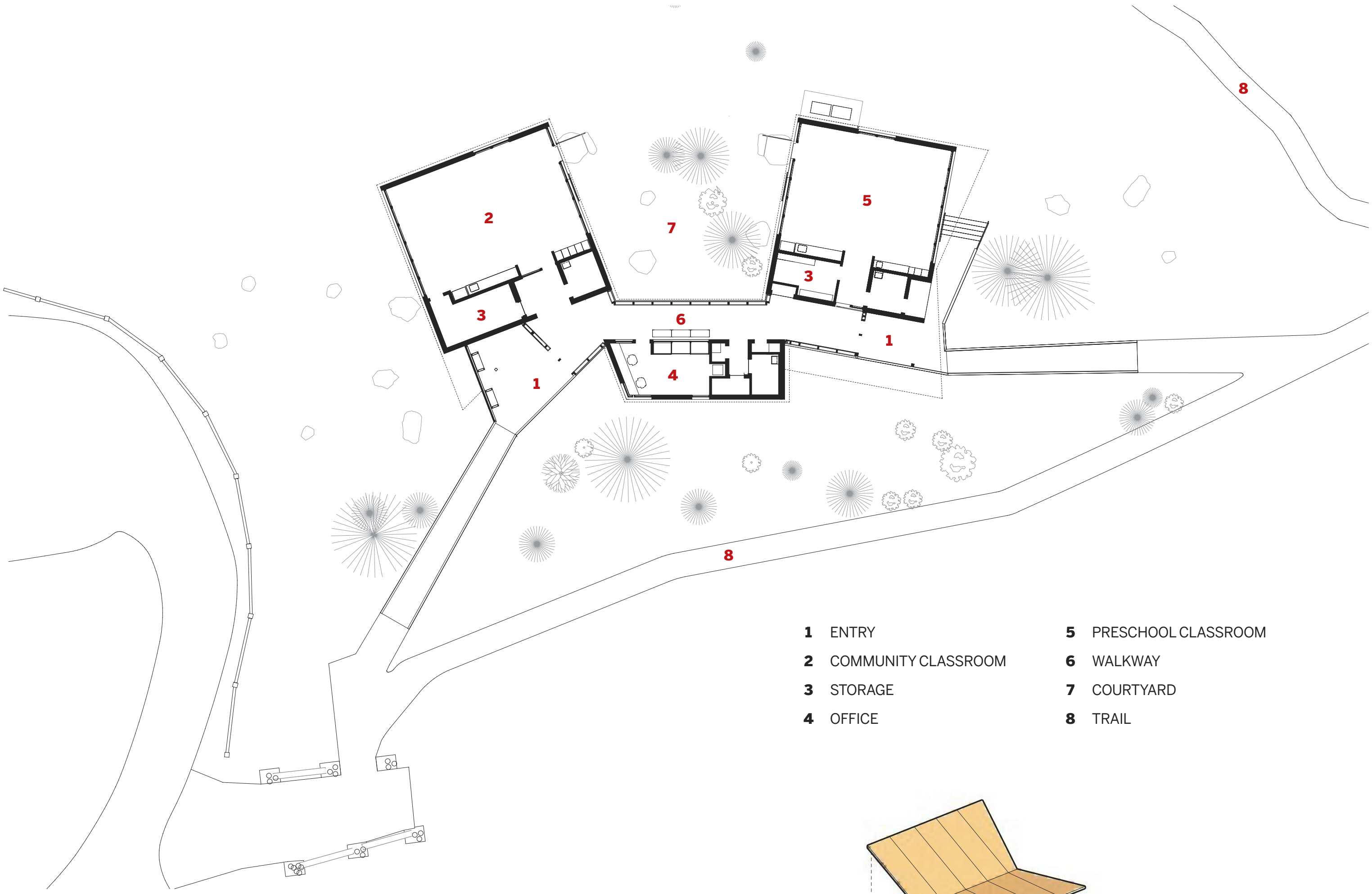
ON THE ROAD from Atlanta to Auburn, Alabama, the landscape surrounding I-85 transitions from urban sprawl to verdant farms and thick clusters of forest. The woodlands, abundant and comprising over 65 percent of land cover in both states, are predominantly privately owned, without protections against deforestation or enforceable guidelines for their management. The Kreher Preserve and Nature Center (KPNC), a 120-acre forested tract owned by Auburn University's College of Forestry, Wildlife and Environment has, since its founding some three decades ago, sought to instill a regional spirit of ecological stewardship through outreach programs and public access to its trail system. KPNC's Environmental Education Building (EEB), completed in December 2024 and designed by Boston-based practice Leers Weinzapfel Associates (LWA), furthers that mission with an expansion of programmable space within a playfully detailed mass-timber structure like a tree house.

Tom Chung, a principal of LWA with vast experience in mass-timber design, was approached for the job back in 2019. He later joined Auburn University's School of Architecture, Planning and Landscape Architecture's faculty as a professor of practice in 2022. Chung now also instructs at the school's interdisciplinary Mass Timber Collaborative, which was founded in 2023 to connect forestry expertise, research and fabrication infrastructure, and architecture.

"The mission of the preserve is to promote harmony between animal and plant life and humans," notes Chung. "It was important to the client and the design team that the structures nestle in and grow out of the landscape, rather than overwhelm it."

The nearly 5,000-square-foot center is located on the western flank of the preserve, next to one of the main trailheads. The structure is split among three volumes that are arranged to form a U-shaped courtyard oriented to the north. The westernmost volume houses a community classroom, which can be used by homeschoolers or for private events and university classes. The staff office is placed within the center pavilion; it also has a reptile collection visible through a large window. KPNC's preschool program, Woodland Wonders, uses the eastern volume as its classroom. To keep existing root structures intact, the buildings hover some 30 inches off the ground, with concrete pier and wood footings, and are threaded together by an open-air walkway. The walkway is always open to the public, and the complex is considered an extension of the surrounding trail system.

The project was partially funded by Alabama's legislature, which sought for the building to showcase the state's growing engineered-wood industry, sourced from regionally abundant southern yellow pine. At the EEB, cross-laminated timber (CLT) is utilized for shear walls and the


8
5
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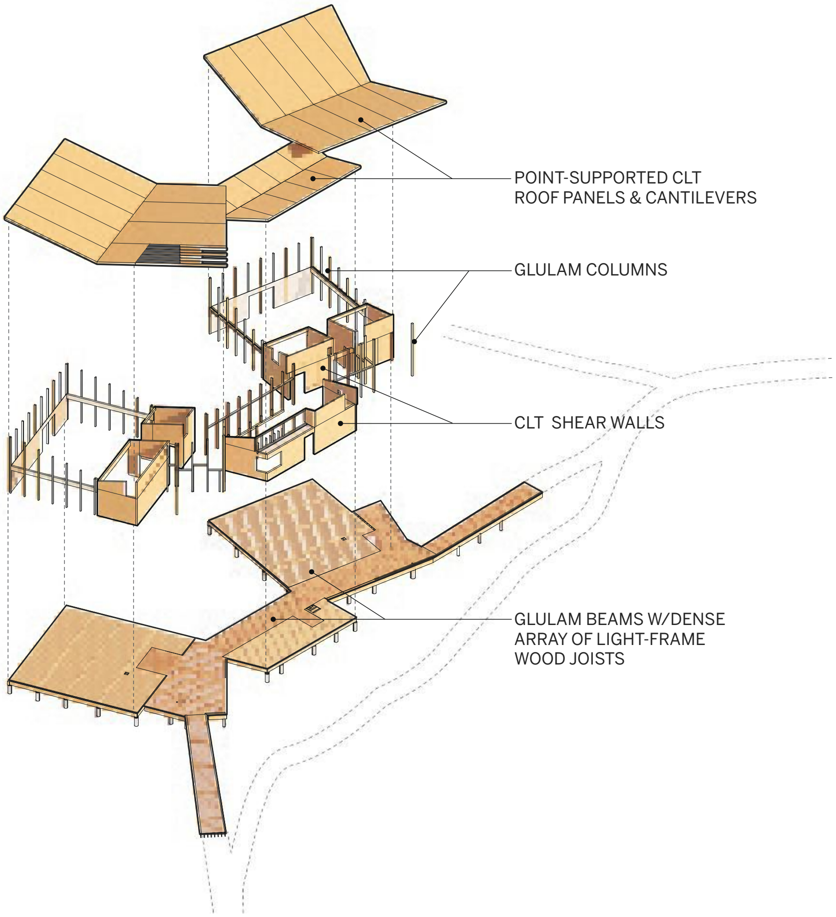
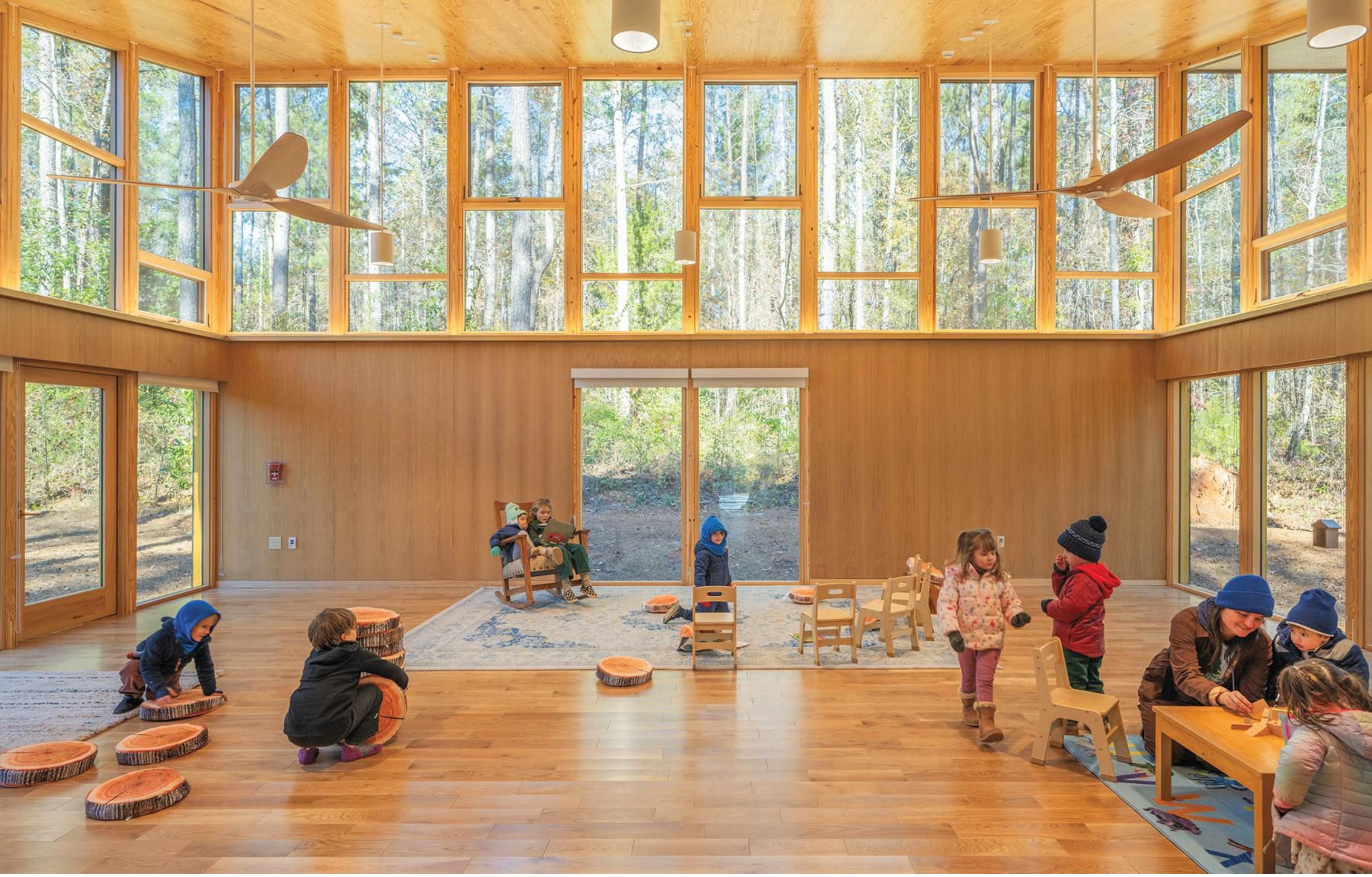
30 FT.
10 M.

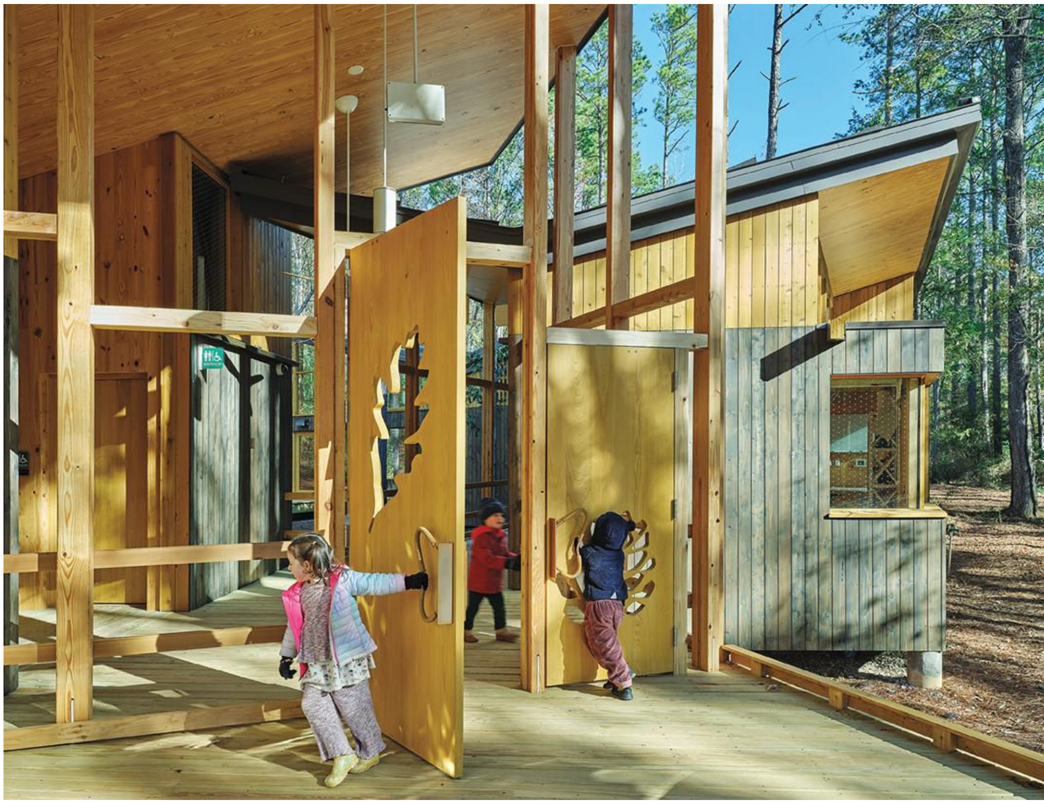
1 ENTRY
2 COMMUNITY CLASSROOM
3 STORAGE
4 OFFICE
5 PRESCHOOL CLASSROOM
6 WALKWAY
7 COURTYARD
8 TRAIL

GROUND-FLOOR PLAN


POINT-SUPPORTED CLT ROOF PANELS & CANTILEVERS
GLULAM COLUMNS
CLT SHEAR WALLS
GLULAM BEAMS W/DENSE ARRAY OF LIGHT-FRAME WOOD JOISTS

STRUCTURAL DIAGRAM





The project is nestled within a forested preserve (opposite). Clerestory windows surround the classrooms (above). Wood doors feature nature-inspired cutouts and handles (right).

two-way spanned slabs of the roof system; glulam columns with point supports help handle the roof's compressive loads; glulam beams underfoot bear the columns and shear walls, and an array of light-frame wood joists support the floor. Thermally modified wood, treated with either a clear coat or dark stain, clads the exterior.

Details and furnishings are kept simple, playful, and, considering the clientele—children and hikers—durable. The complex's two primary portals, positioned at the eastern and western ends of the walkway, comprise a set of wood doors, one scaled for adults, the other for children, with CNC cutouts of natural motifs, like pinecones and oak leaves. They are pulled open by butterfly-shaped door handles fashioned from powder-coated aluminum and nautical rope.

Wood decking and flooring, and benches hewn of CLT castoffs, are made to be stomped on. CLT shear walls are left visible, and drywall is used sparingly, for select service runs. That treatment is largely located above the interior datum lines (8½ feet), out of reach of errant kicks

PHOTOGRAPHY: © C.W. NEWELL (TOP)

The interior faces of CLT shear walls are left bare (this image). An exposed walkway ties the building's volumes together (below).

and collisions. The classroom perimeters are framed by exposed structural glulam columns, spaced 4 feet apart and enclosed by bird-safe glazing, and moments of timber sheathing. Abundant daylight flows into these spaces through clerestory windows, some operable.

The design team maintained a clean appearance by sandwiching conduits above the CLT slabs, within the roof assembly's insulation zone. (At only one story tall, it does not require a sprinkler system.)

There were several cost-borne design changes made along the way that serendipitously strengthened the final character of the project. The open-air walkway, balmy and breezy on my visit in August, was to be ensconced in glazing as a conditioned space, and charred wood, initially envisioned for the exterior cladding, was swapped for the less costly stained appearance, that subtly blends with the forest.

Speaking with RECORD at the preschool's playground some 30 yards away from the building, Woodland Wonders director Sarah Crim noted that the success of the project depended on creating a space that blurred the boundaries between structure and landscape and establishing a realm of comfort and familiarity for students. KPNC also hopes that the school will serve as a pedological model throughout the region and, one day, across the nation.

As I stood at the center of the building in the early evening, children vaulted the walkway railings, clambered over the CLT benches to press their faces against the main office's reptilian display, and let out sighs of disappointment when their parents dared to bring them home. It's safe to say that LWA's pragmatic and charming intervention succeeded in fulfilling these goals. ■

Credits

ARCHITECT: Leers Weinzapfel Associates — Tom Chung, principal; Su Poon, project architect; Juliet Chun, project manager

ENGINEERS: Simpson Gumpertz & Heger, KPFF (structural); Salas O'Brien (m/e/p, civil)

CONSULTANT: Stick Architecture (light-frame wood assembly)

GENERAL CONTRACTOR: W.W. Compton Contractor

CLIENT: Auburn University

SIZE: 4,990 square feet

COST: withheld

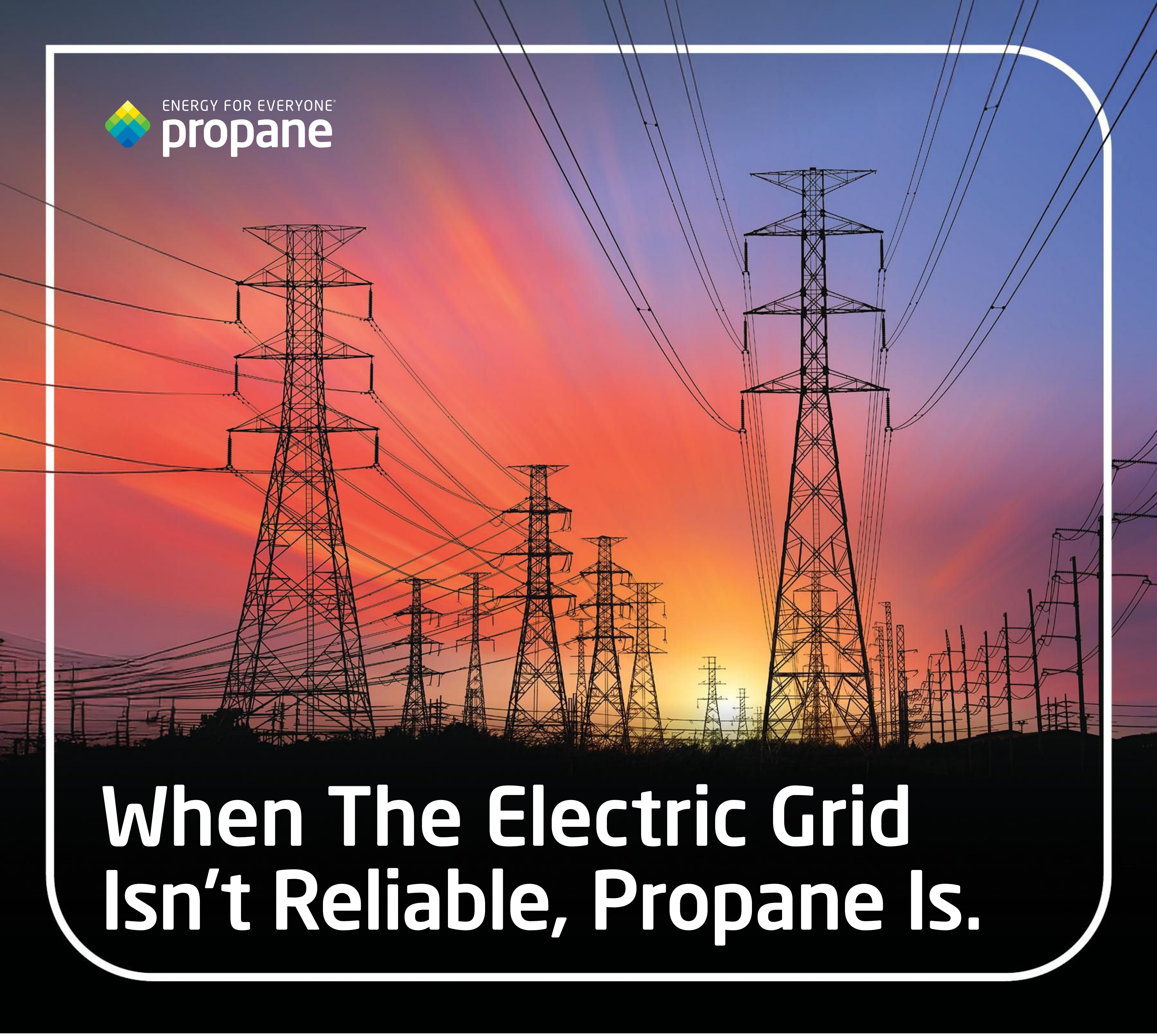
COMPLETION DATE: December 2024

Sources

MASS TIMBER: SmartLam North America

WINDOWS: Sierra Pacific

ROOFING: Pac-Clad | Petersen



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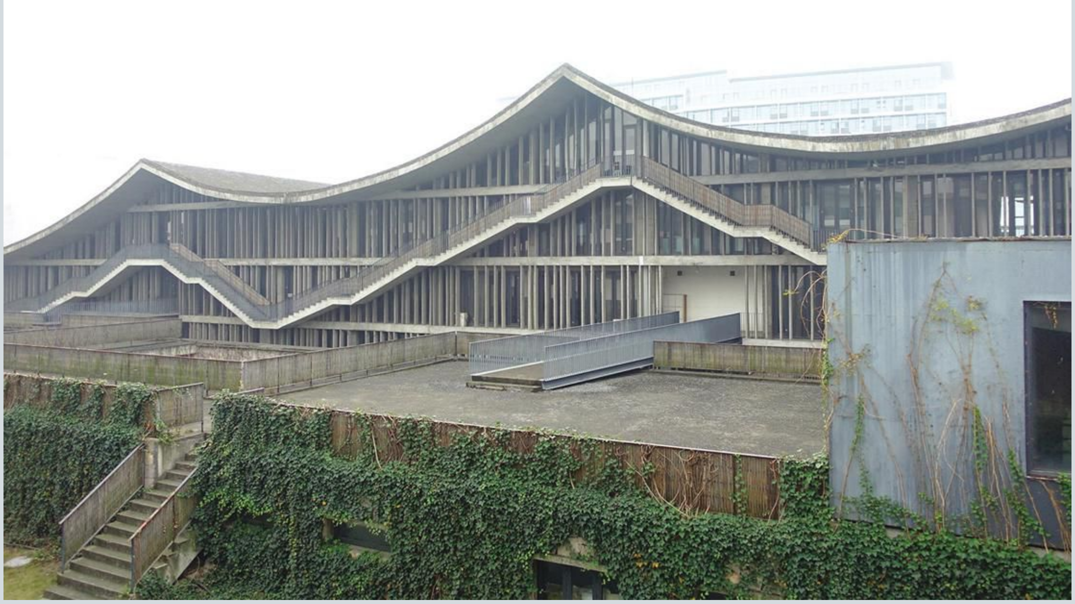

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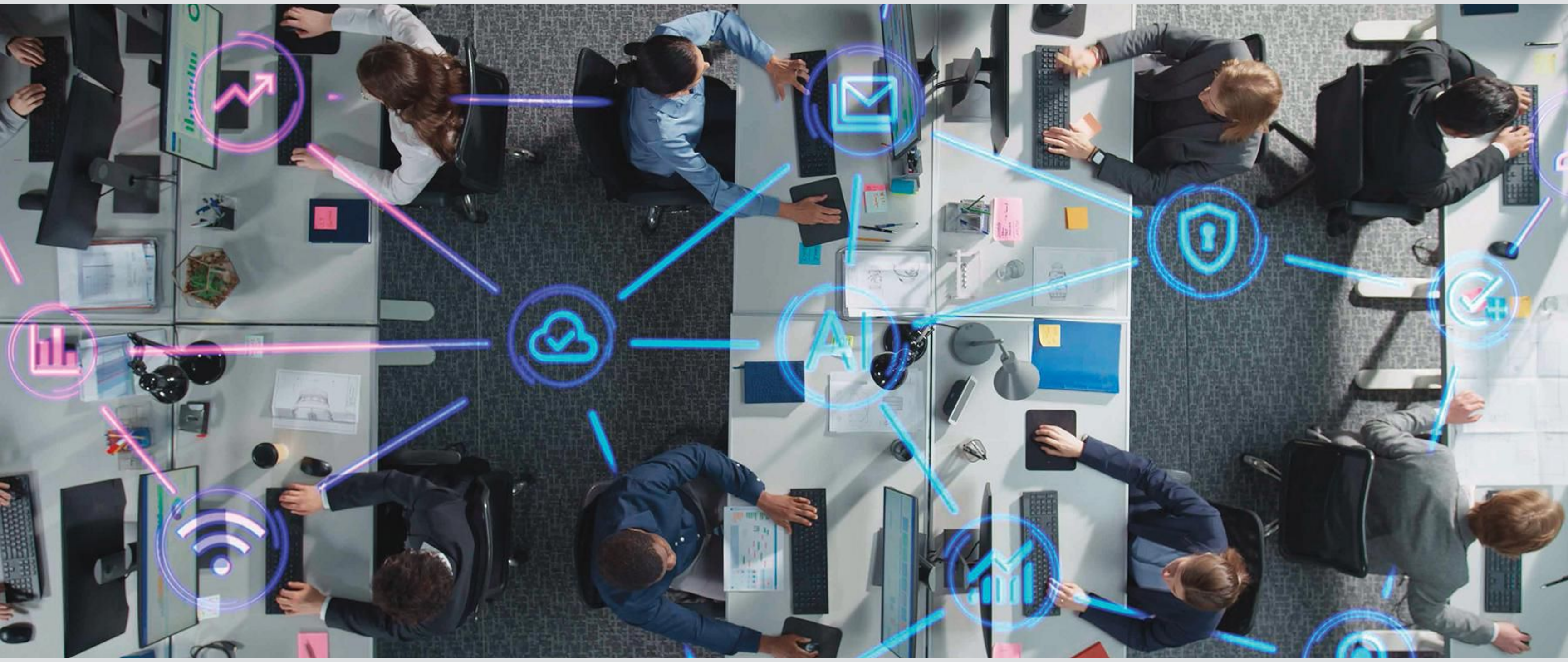

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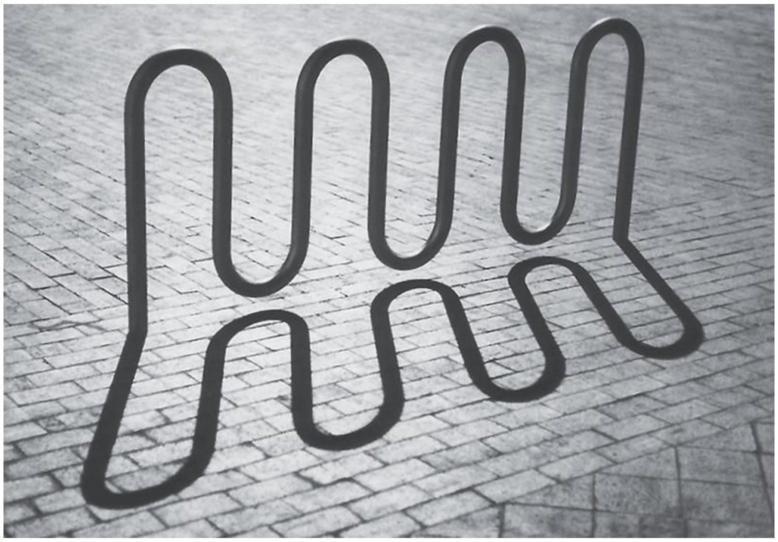

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Michael Murphy on Architects Having Skin in the Game

BY JOANN GONCHAR, FAIA

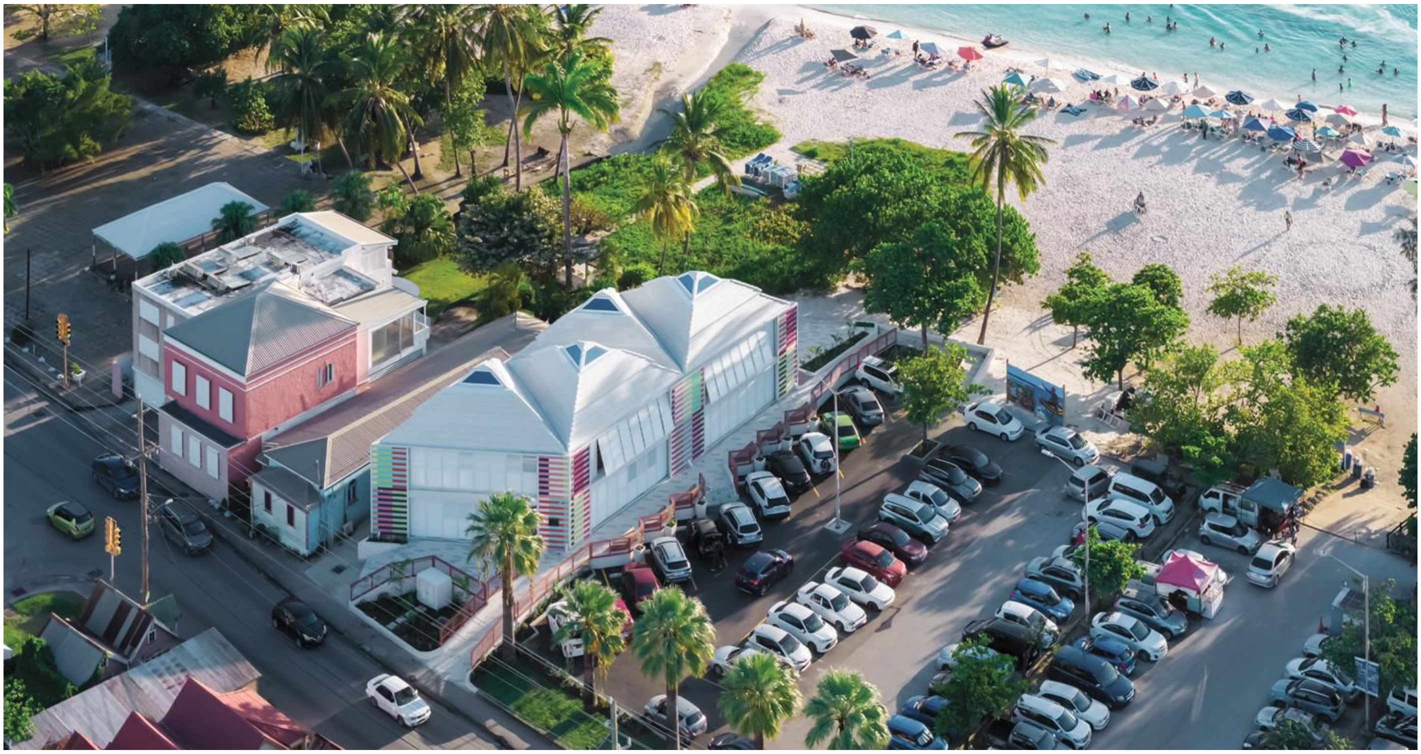
Three years ago, architect Michael Murphy announced that he would be stepping down as president and CEO of MASS Design Group, the nonprofit firm he cofounded in 2008, which first made a name for itself for its humanitarian health-care facilities in Africa and has since designed a wide array of projects globally, ranging from memorials to university campuses, including the Rwanda Institute for Conservation Agriculture (see page 78). When he left MASS in 2022, he told RECORD *that he would start a new office focusing on "'sharing the financial ownership of our built environment more equitably,' which would entail looking for 'new creative ways to finance cultural and institutional projects.'" Murphy—who holds an endowed chair at the Georgia Institute of Technology—has since completed his first project with that new firm, Agency Michael Murphy and Associates (AMMA). The building, the Oceana Innovation Hub, in Bridgetown, Barbados, draws students from across the island to study their environment and the changing climate. Murphy spoke with* RECORD *deputy editor Joann Gonchar about the innovation hub, AMMA's work on the boards, and the aspirations for the new practice.*

What was the impetus for starting AMMA? Did you have an "aha" moment?

The big awakening was the National Memorial for Peace and Justice (2018), in Montgomery, Alabama, a project I was so honored to be part of. When we were designing it, I walked the site with Bryan Stevenson [the civil rights attorney who led the creation of the memorial and the other nearby Legacy Sites]. I remember thinking, "this could have a big impact. We should acquire the land around the memorial, and we should look at how we can capture the impact." But where would that capital come from? We were just trying to raise funds to build the building. Well, sure enough, the project has brought transformational economic development to the city and state. I started to wonder how artists, architects, designers, and community groups could share and participate in the value they create in the world. I realized there needed to be a different structure—namely, one that could distribute ownership—that could own and change the supply chain, that could play a role both in design and in development.

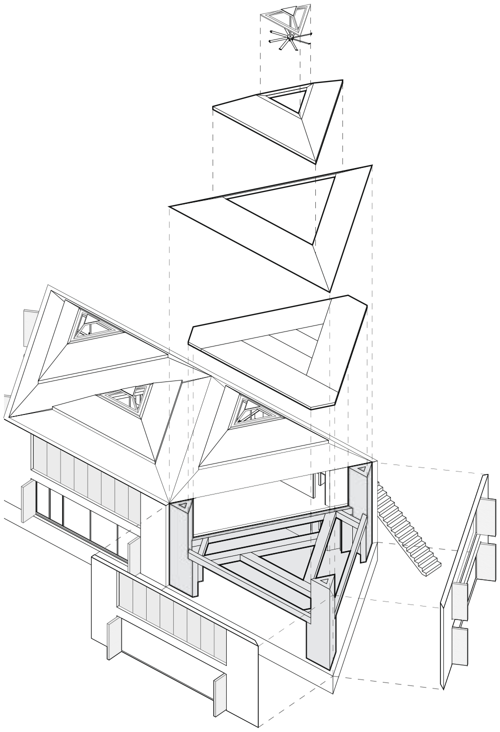
How is AMMA's way of operating different from that of MASS?

The simplest answer is that, at AMMA, we fund our compensation through project fees, and our employees and partners can be stakeholders and potential owners in the projects we deliver. We also of course pay taxes. But the fundamental difference is that we can leverage a more diverse pool of capital,



Based on the Barbadian chattel house, the Oceana Innovation Hub is conceived as a modular, replicable prototype.

PHOTOGRAPHY: © IWAN BAAN, EXCEPT AS NOTED; COURTESY MICHAEL MURPHY (TOP)



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including investments and ownership, to make a project happen that a nonprofit, by definition, cannot fully access.

How did the commission for the Oceana Innovation Hub come about?

XQ Institute, which is part of the Emerson Collective, Laurene Powell Jobs's impact-investment group, reached out to me. XQ is working with Mia Mottley, the prime minister of Barbados. Mottley, a total rock star, is trying to rethink how her small island nation deals with climate change, sea level rise, and extreme weather.

The innovation hub is a prototype—part of a larger transformation of the school system. It is also where Mottley is reintroducing timber construction, in a country that has been deforested and where timber sourcing is now illegal. She's thinking, "How do we do so, with a supply chain that we can manage and that can contribute to political agency and economic independence?" Architecture is an answer. But we also must design the system underlying it to be successful.

If the timber isn't from Barbados, where did it come from?

I called Antón García-Abril and Débora Mesa from Ensamble Studio, who are friends and amazing innovators. They have a new initiative, WoHo, which is about prefabrication. I said, "Could you guys help?" And they jumped in and assisted. The project uses wood from Spain, because that is where Antón and Débora are based.

As the prototype is adapted to other sites in Barbados, is the idea to continue sourcing the wood from Spain?

The goal is to use wood from the Caribbean. We've started conversations with Guyana, which is deeply interested in creating that supply chain. So, some of this is about being a catalyst, about showing the way we could drive a new

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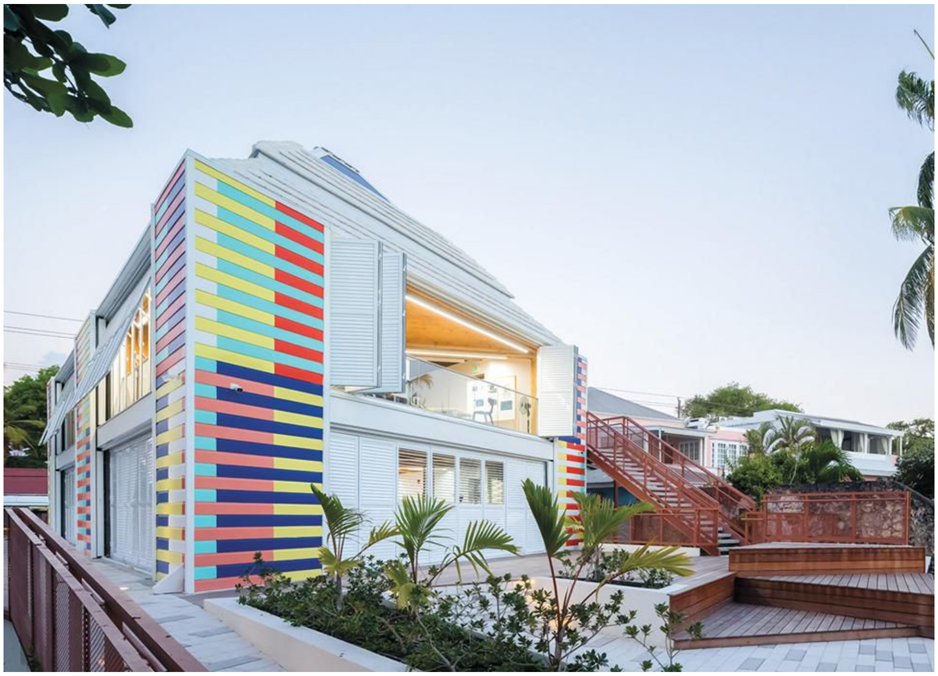
market. But we have to develop that market. And we have to have the middle tier of production, including cut shops, fabrication, and shipping. It is a multiyear initiative.

How is the design and delivery of the innovation hub different from a typical architecture commission?

The Oceana project, like almost every cultural project architects work on, is paid for by a mix of philanthropy, private dollars, and government investment. The difference here is that XQ's vision is for a prototype for schools nationally, regionally, then globally. It is best seen as a pilot of a multiphased, multisite project. The economics of the prototype are different from a typical architectural commission, so should be thought of more as a product than the time-and-materials compensation that architects usually receive for their labor.

Our goal at AMMA, shown in this first phase in Barbados, is to make projects that shift and redesign entire systems. Ultimately, we need to think about the role of the archi-



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tect as owner, developer, designer, and fabricator. Instead of responding to an RFP for a typical fee, we created the RFP.

Can you talk about the genesis of the prototype's form?

There's an incredible history of this type of construction in Barbados. Chattel houses are small wood structures that were built largely by migrant labor. They could be flat-packed and put on donkey carts and moved from farm to farm. They had pyramidal or jagged gable roofs, and were incredibly porous, letting the air move through them. So, during hurricanes, they wouldn't collapse. They have elements of modularity, movability, breathability, and environmental resilience.

The prototype also takes inspiration from Aldo van Eyke and others in the late mid-20th century who were creating adaptable and adjustable systems. The triangle is a fascinat-

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ing form because of the infinite variety that can emerge from its assembly, as opposed to the standard rectilinear prefabricated module.

Could the module be adapted for other project types?

One idea for Barbados is to build a residential tower out of the modules that would be the economic engine to fund future schools.

Could it work in other parts of the world?

Two dozen schools were burned in the LA wildfires earlier this year. This model is applicable there. How would it work in the LA climate? Pretty well, especially for natural ventilation. Fire risks would have to be addressed, but a lot of fire mitigation is about treatment of the site around the building.

An 800-student school based on the prototype is under construction at Chelston Park, not far from the innovation hub, but what else is AMMA working on?

I'm working on a memorial in Boston's Back Bay to Travis Roy, who was an incredible disability-rights activist. I've also been working on a master plan for North Adams, Massachusetts, to take down an urban renewal overpass, which basically decimated the downtown. My partnership is not just in the master planning, but also in imagining new development and the financing of that development once the overpass comes down. The arts center MASS MoCA has also brought me on to rethink housing. It has acquired a 1960s school to create living spaces for artists, to give them places to work on their craft and own a portion of their housing. It goes back to that original premise—in the creative industries, we don't really own our means of production. If we could own it, we could have skin in the game. ■

Credits

DESIGN AND CONSTRUCTION TEAM: AMMA, Office of Jonathan Tate, WoHo, Joseph Steinbok Management Services, Moorjani Caribbean

CLIENT: XQ Institute

SIZE: 7,075 square feet

CONSTRUCTION COST: $5.7 million

COMPLETION DATE: June 2025

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The Matter of Mr. Adjaye

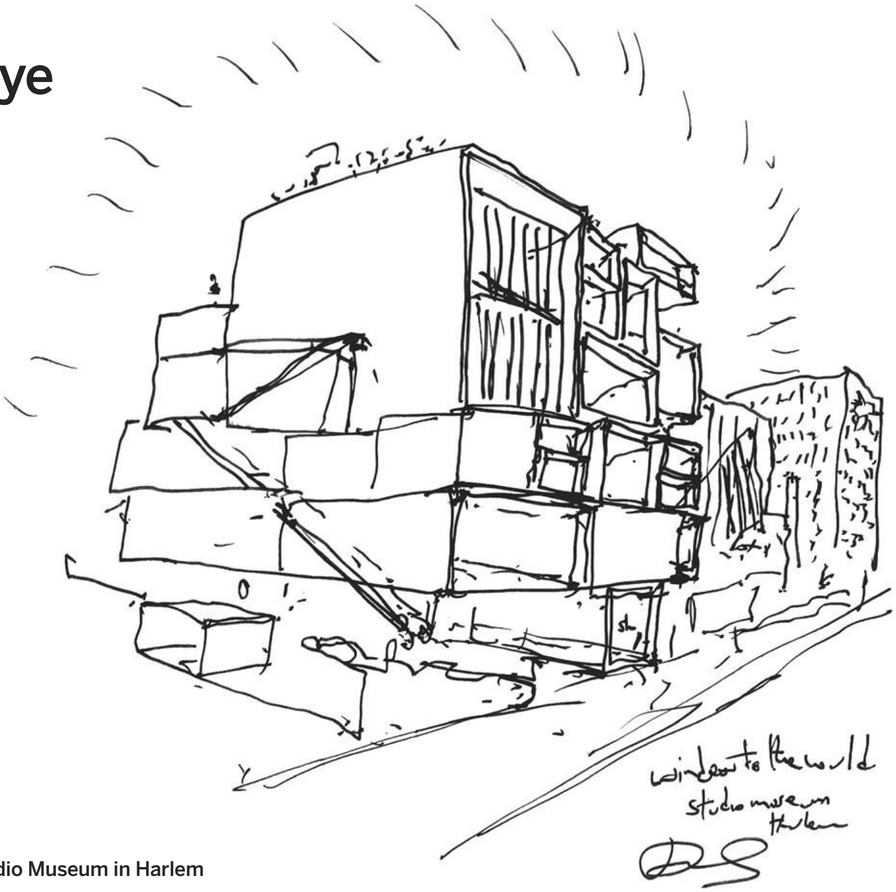
BY JOSEPHINE MINUTILLO

We are currently in an age—or perhaps its denouement—when having a conversation with someone who has been "canceled" implies an endorsement of that person or whatever bad behavior led to their ostracism. This conversation is not that. Nor is it an effort to brush aside or minimize the severity of the accusations. It is, instead, an acknowledgement of an unprecedented convergence of achievements to which one cannot turn a blind eye. David Adjaye—shunned since July 2023 when a Financial Times *article exposed claims of sexual misconduct from several female employees against the architect—has three major museums opening within two weeks of each other.* RECORD *editor in chief Josephine Minutillo spoke with Adjaye about this exceptional creative and professional moment.*

The Princeton University Art Museum opened October 31, the Museum of West African Art in Nigeria opens November 11, and the Studio Museum in Harlem opens November 15.

It's crazy. Even six months ago, the timing of the openings was not clear. It took my breath away, and it's taken my team's breath away. We're all spinning from what this means.

The Princeton museum in New Jersey (page 96) is the only one I've visited at this point, and it is extraordinary. The minute you walk in, you think it's a building from another era—Louis Kahn immediately comes to mind. It just feels like a throwback in the best of ways. How was that even possible?



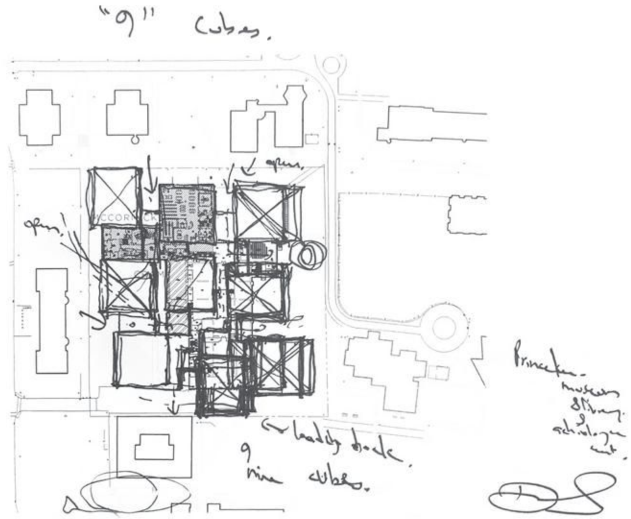
Studio Museum in Harlem

Kahn is somebody I studied very much as a young architect and who's deeply inspirational. He thought about construction to find form. I wanted to have the building be about the materiality and the idea of labor and construction processes. How do we make the building feel as though it's been crafted? I think that has to do with an era that feels like it's gone because we're in such an industrialized world, and everything's about the assembly of parts. I can work in that genre, but I find myself increasingly wanting to resist the dominant sense of everything just being bits and parts.

The other two museums look and feel very different. Studio Museum has a very tight urban site in New York and the Museum of West African Art in Benin City is made of rammed earth.

Architecture should have more weight to it than just being a series of signatures that become recognizable. I wanted the projects to deeply engage the person who's interested in the museum's story, beyond the author. That's what we tried to do at the Smithsonian [National Museum of African American History and Culture]. Princeton, I hope, is that—encouraging a kind of view about the campus, about how the hierarchy of knowledge works, about equity, the generosity of students, about how museums work as campuses, and as destinations.

You mentioned the idea of authorship. The hand of the architect is very clear, but your name has been missing from the conversation for the past two years.



Princeton University Art Museum

IMAGES: © ADJAYE ASSOCIATES

This is really hard for me in this moment, because Black culture is used to being canceled and not being centered. I hate to bring it to that, but how is it possible to not acknowledge that I made the buildings? These are architectural works, so the archive will be there, but there's this sense that by saying my company name and not my name, I've been canceled, I'm invisible. I've had to work very hard to have my voice in the conversation. Some people maybe have said I've worked *too* hard, but I've had to do so, because it's the only way I've been able to gain a practice, which I now am very grateful I have. But I'm also sensitive to the world that we live in and the institutions and their concerns.

I'm not really that concerned about the frivolous celebration of the personality. I had to have a public voice. It was a way to stabilize and get strength as an architect and to get known. So I played that game. But I'm not that interested in people feeling like they need to look at me. I'm interested in them talking about the buildings and what the buildings can do for these communities.

You are in the unique position of an architect being canceled just as you hit the prime of your career. And before this happened, you represented something quite unique as well. Leaders of civic and cultural institutions were committed to diversifying their hires. You were not just one member of a design team competing for a commission, but the lead designer. How do you feel about now not having those opportunities in the U.S.?

I hope that this is not the last of David Adjaye working in the U.S. I'm grateful for the clients that have stayed. And I hope that they've got buildings that they're really proud of. We are rebuilding the office, and I think we're a better company as a result. I have a lot to say in architecture and I hope that I'm given that opportunity.

As part of its opening exhibition, Princeton will prominently display a work by Kehinde Wiley. Similar allegations were leveled against him. Do you think that you're being held to a different standard?

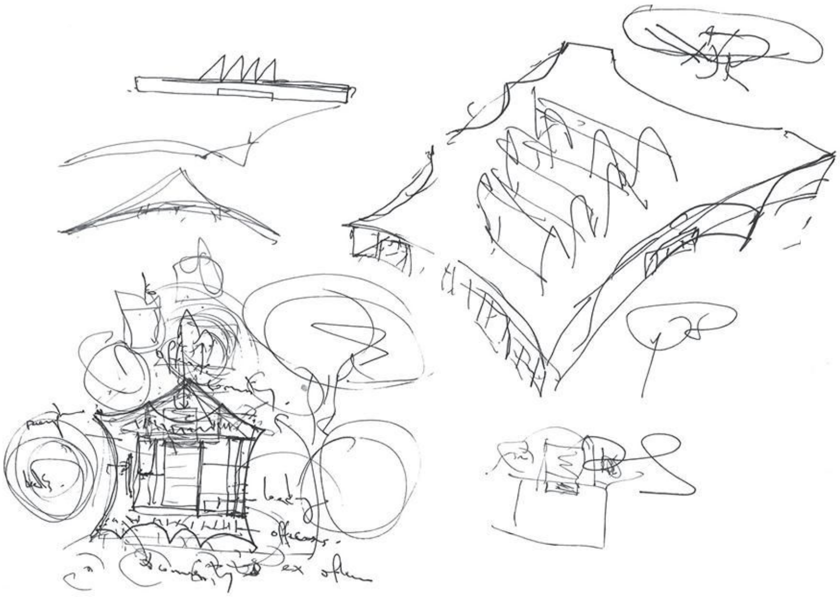
It is really hard for me to answer that question. In light of the cold facts of what this thing was, it feels as though people are making it out to be that something more has happened than allegations. And we live in a world where this is now a thing.

It's been over two years since the allegations against you. Have there been any criminal charges, civil lawsuits, or settlements?

Nothing. That's what started the whole thing for me. I refused to pay people off. I believed in my innocence, and I was told I would be punished for it.

Are there new projects, whether in the U.K. or elsewhere?

We have been working a lot in the Middle East and Asia. We have a very large project, probably what will become the largest museum in India, the Kiran Nadar Museum in Delhi. It's a 2 million-square-foot building that will open in 2028. We're trying to do something there that learns very much from what we've done in Princeton, which, if we get it right, will be very exciting—and, for me as an architect, very deeply fulfilling. Kiran has been a great patron, and she has been cautious but very supportive of the office and myself in getting us to do this project.



Museum of West African Art

The Thabo Mbeki Presidential Centre in Johannesburg is starting on-site at the end of the year. We have a very exciting project in Rwanda that we will announce toward the end of the year.

A few years back, you made Africa your primary residence to work on the National Cathedral of Ghana. Where does that stand?

We finished the construction drawings, we went on-site in Accra, we started digging. Then Covid happened. Then the government changed. And we thought, "Okay, that's it. It's over." It's a horrible thing. We dug this huge hole. There's been a lot of gossip, but there is nothing untoward that's been done. The communities are, from what I've been told, really wanting this building to happen. There are a lot of positive aspects that the new administration sees in the project, and the question is whether they will do it. We should know by the end of the year. We have been told to work with them as they go through the process. So, as far as we're concerned, we're still under contract.

And what about the New York office?

We did reduce staff in the U.K. and in the U.S., where reaction to the allegations was biggest, but it's actually brought things to a place where I'm more comfortable and happy. We have 25 people in the U.S. I had made three worlds, with three practices. And, in a way, 2023 accelerated a blueprint that was being set up. There's new leadership, with CEOs who run the different studios. They report to me and we have a council, but they run things so that I am no longer the person that people are calling or discussing the day-to-day operations with.

In the New York office we have the national monument in Barbados, which is just finishing this year. And we're working on a series of waterfront projects that are slated to go on-site. I'm very excited about what we're doing in Barbados, and I'm very, very grateful for our clients. ■

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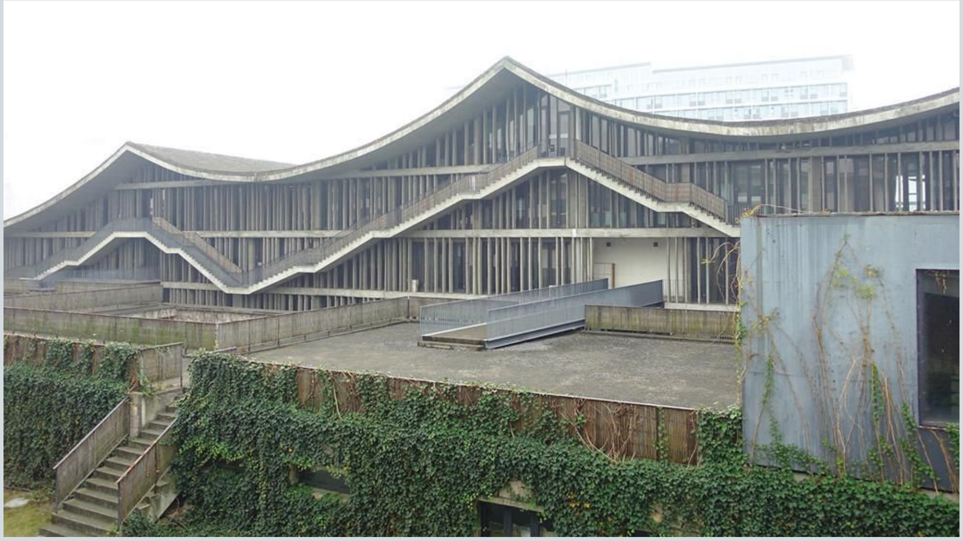

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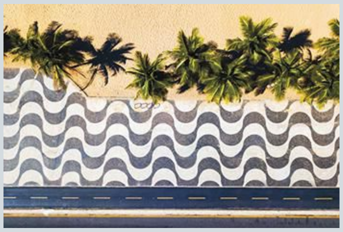

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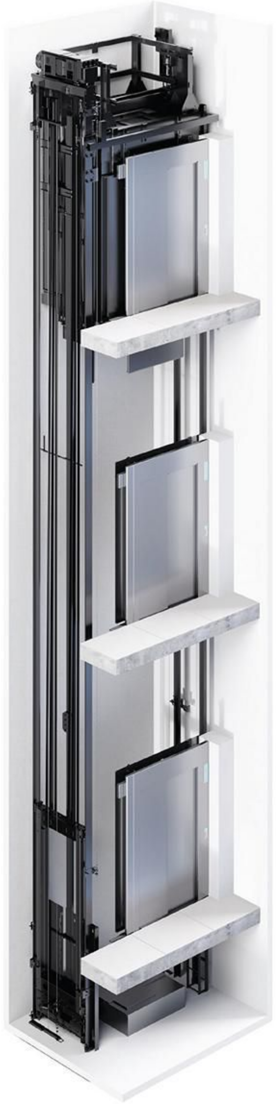

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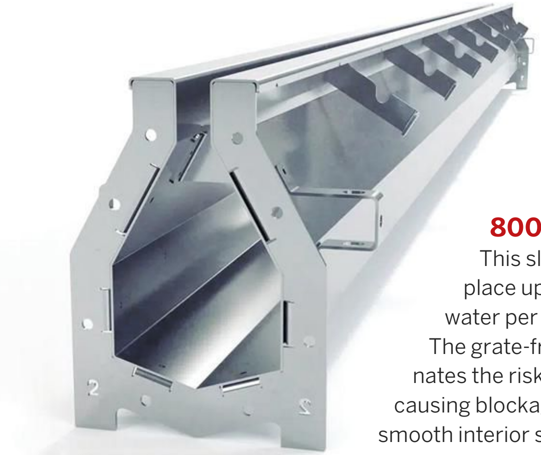

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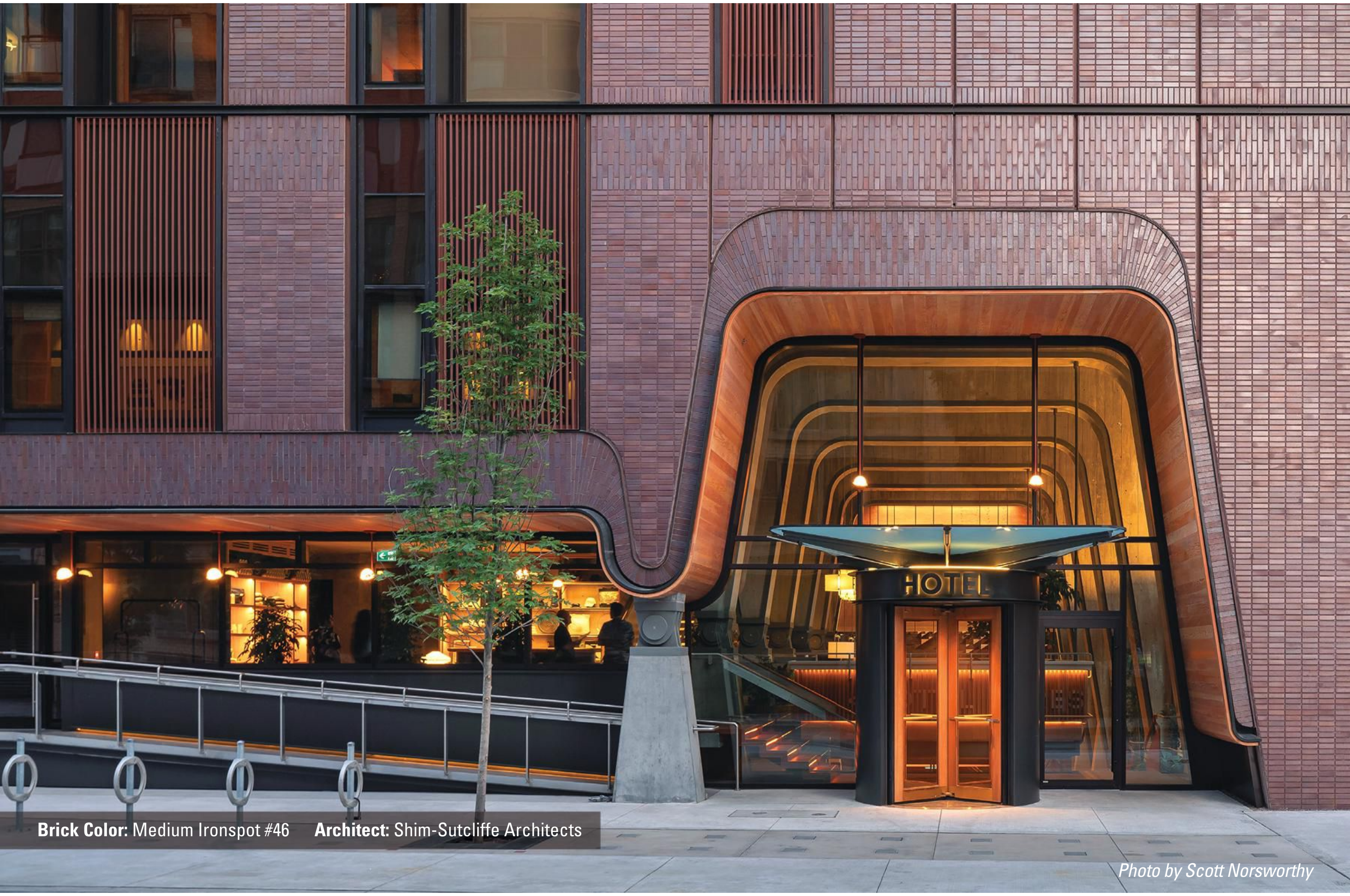

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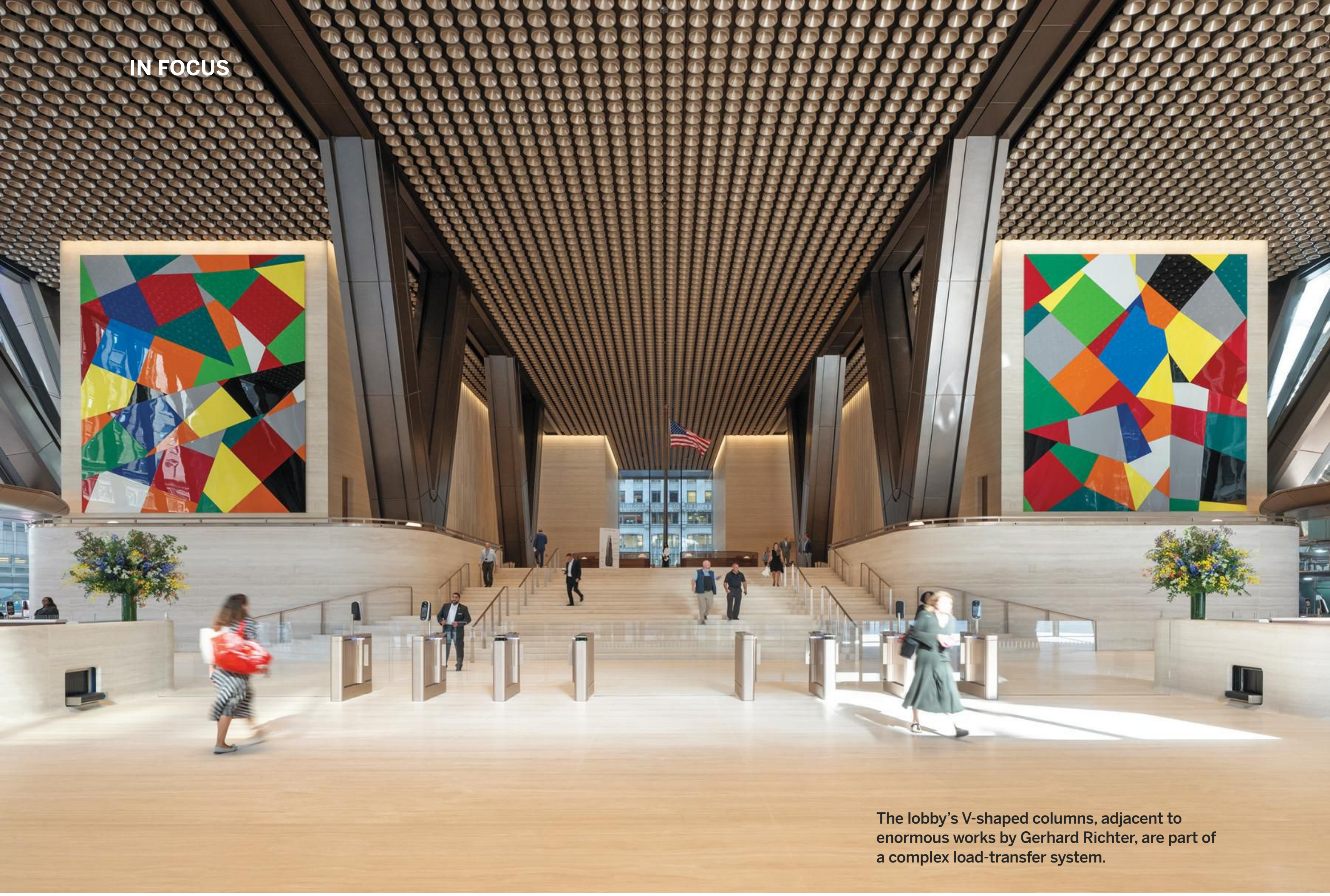


The lobby's V-shaped columns, adjacent to enormous works by Gerhard Richter, are part of a complex load-transfer system.

Park Avenue Power Play

In Midtown Manhattan, Foster + Partners creates the workplace of the future for JPMorgan Chase.

BY JOANN GONCHAR, FAIA

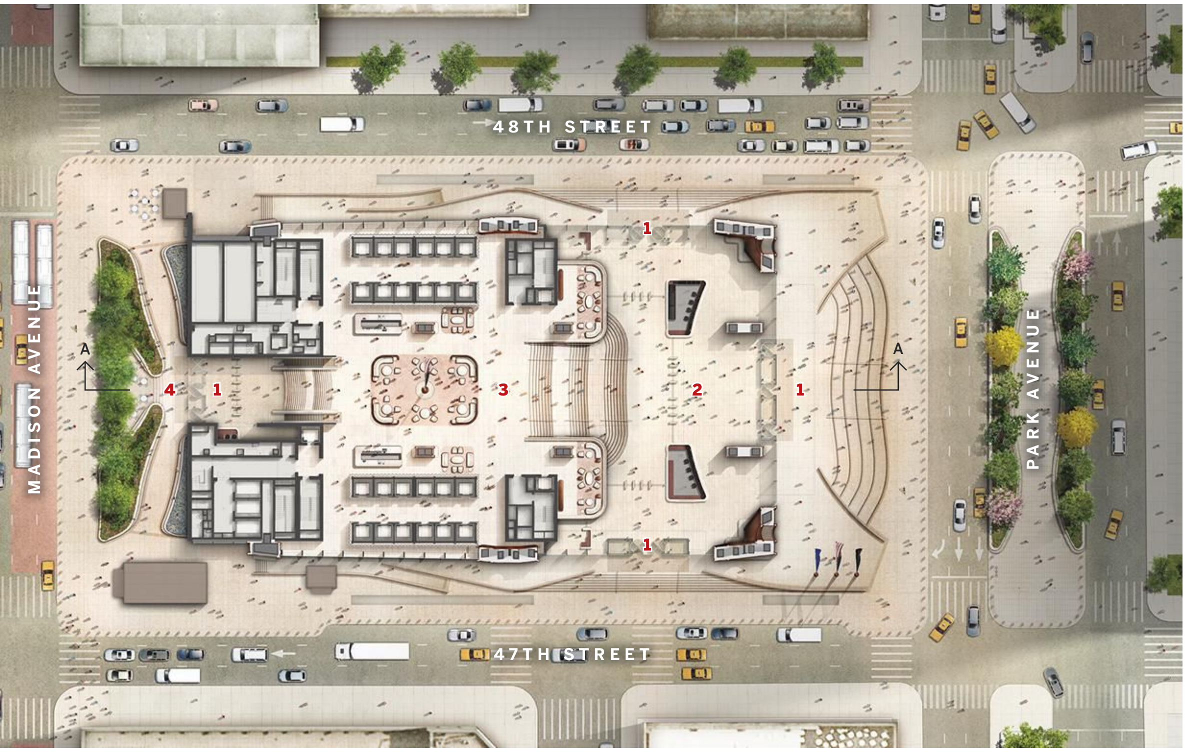
PHOTOGRAPHY: © NIGEL YOUNG/FOSTER + PARTNERS

IN MANY RESPECTS, 270 Park, the new 60-story office tower for JPMorgan Chase (JPMC), in Midtown Manhattan, is exactly the type of building one would expect the architects at Foster + Partners—masters of precisely detailed and engineered structures—to design as the global headquarters for the multinational financial-services company. At 1,388 feet (the sixth-tallest in the city), the reportedly $3 billion, 2.46 million-square-foot skyscraper exudes a staid but palpable corporate power—a restrained opulence.

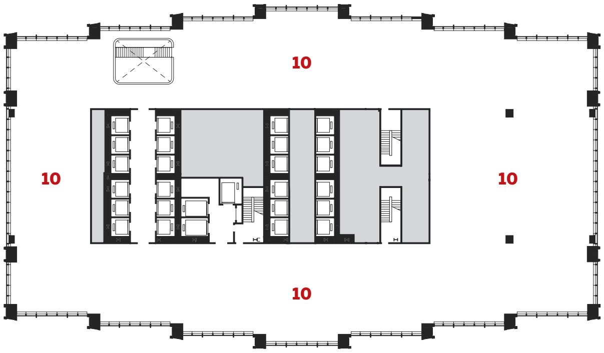
Occupying the full block bounded by Madison and Park avenues and 47th and 48th streets, the glass-and-steel building with diamond-shaped bracing resembles an attenuated high-tech version of classic Art Deco towers on the skyline, especially from the north and south, where its stepped profile, with four sets of symmetrical setbacks, is particularly apparent.

The tower is more surprising where it meets the ground. Here, fanlike groupings of muscular columns splay from six pivot points surrounding the base, seemingly supporting the weight of the entire tower and producing the somewhat incongruous effect of a football player balanced on toe shoes. This unusual configuration is the product of serious site constraints: the extensive track network belowground for the nearby Grand Central Terminal and Grand Central Madison station severely limited the possible structural bearing points. The perimeter fan-shaped assemblages are some of the most visible elements in a sophisticated structural system, designed by engineers from Foster + Partners and Severud Associates, for transferring the weight of the tower above to the available touch-down spots below.

Inside, at ground level, more pieces of the complex load-transfer system—four pairs of 50-foot-tall V-shaped columns that march the 360 feet from east to west—set the tone for the heroically scaled lobby, almost entirely open, with a clear view from the Park Avenue entrance, and framed by twin elevator cores to Madison Avenue beyond. The space is minimal yet lavish, with smooth planes of travertine defining the walls and floors, and bronze enclosing the steel structure.

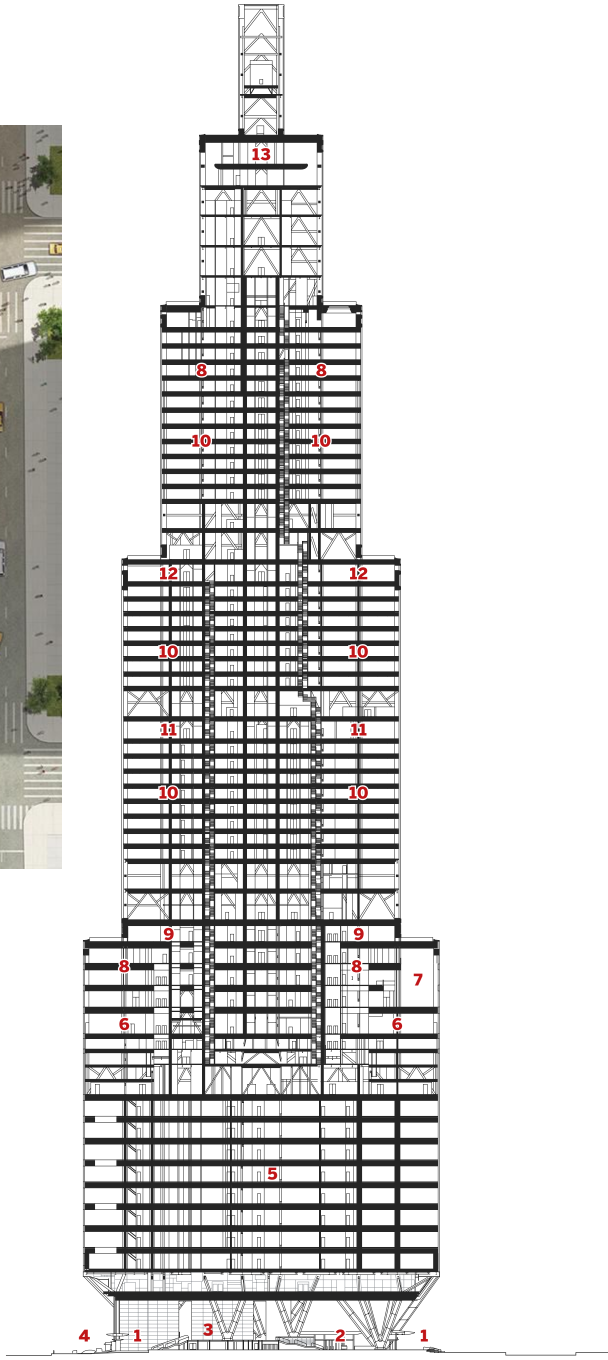


GROUND-FLOOR PLAN



TYPICAL MID-RISE OFFICE-FLOOR PLAN

1 ENTRANCE
2 MAIN LOBBY
3 UPPER LOBBY
4 PARKLET
5 TRADING FLOORS
6 THE EXCHANGE
7 MORGAN HALL
8 CLIENT CENTER
9 LEADERSHIP TRAINING
10 OFFICES
11 FITNESS
12 SECURITY
13 TOP OF HOUSE



SECTION A - A

Credits

ARCHITECT: Foster + Partners

ARCHITECT OF RECORD: Adamson Associates Architects

INTERIOR ARCHITECTS: Gensler (office floors, client center, leadership training, fitness center, health & wellness spaces); SOM (trading floors); Studios (dining floor)

CONSULTANTS: Foster + Partners, Severud Associates (structure); JB&B (m/e/p); Philip Habib + Associates (civil); Mueser Rutledge Consulting Engineers (geotechnical); Vishaan Chakrabarti (design collaborator); Heintges (facades); Ken Smith Workshop (landscape)

GENERAL CONTRACTOR: AECOM Tishman

CLIENT: JPMC

SIZE: 2.46 million square feet

COST: withheld

COMPLETION DATE: October 2025

Sources

GLAZING: AGC Interpane, Glassbel, Pilkington, FinnGlass

INSULATED PANELS: Kingspan

METAL PANELS: POHL Facades

PAVERS: Wausau

HARDWARE: Assa Abloy, Besam, Total Door, Rite Door

SOLID SURFACING: Fenix, Corian

WASHROOM CUBICLES: Thrislington/Bobrick

LAVATORIES: Toto, Kohler

ELEVATORS/ESCALATORS: Otis

LIGHTING CONTROLS: Lutron

The tower meets the ground with fan-like groups of muscular columns (below, right). The front elevation at lobby level cants precipitously (right).

The tower was made possible by a 2017 rezoning and by the purchase of unused air rights from nearby buildings. It replaces JPMC's previous headquarters at the same address, SOM's 52-story, 707-foot-tall office tower completed in 1960 for the Union Carbide Corporation. Designed by Gordon Bunshaft and Natalie de Blois, the building was taken down starting in 2019, even though many in the architecture community considered it a prime expression of postwar corporate Modernism (not to mention a rare example of a tall building designed by a woman). Environmentalists objected because of embodied-carbon concerns, advocating instead for its adaptive reuse. At the time, the tower was the tallest in the world to have been voluntarily demolished. But JPMC maintains that the old building was no longer fit for purpose, with low ceiling heights, not enough elevators, and too little space overall. When it decided to replace the tower, the company had more than 6,800 people working in a building designed for 3,500, says David Arena, JPMC's head of global real estate.

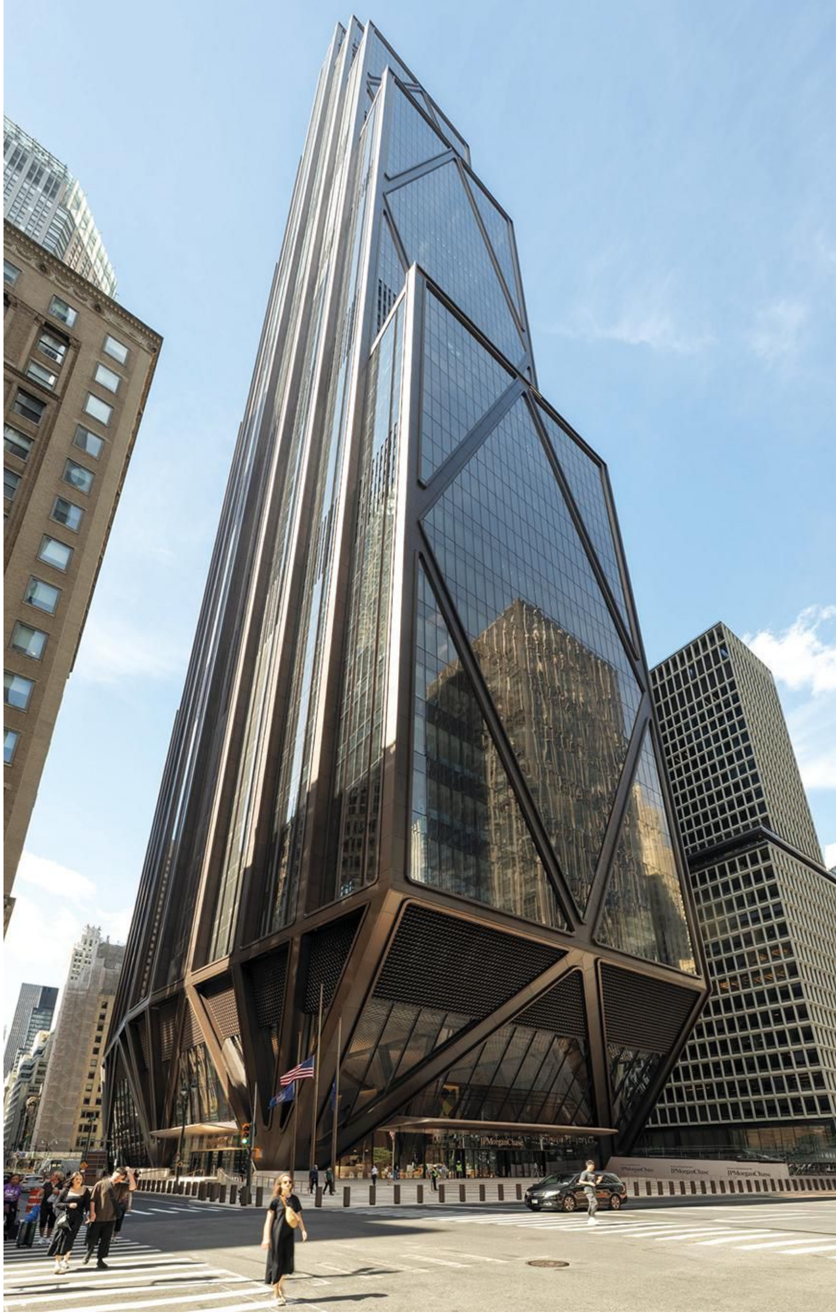
The new 270 Park, which can accommodate as many as 14,000 employees, has been conceived, says Arena, not only for a much greater number of people but also for better "sociability." Above the lobby and eight trading floors are several levels of shared amenities extending to the first setback at floor 17, such as conference and leadership-training facilities and a dining floor with nearly 20 different eateries. At level 14, one of several contiguous floors where the twin elevator cores transition to a more traditional central one, spaces include Morgan Hall—an expansive triple-height volume that can be used for informal gatherings or for town-hall-style meetings of up to 1,000 people.

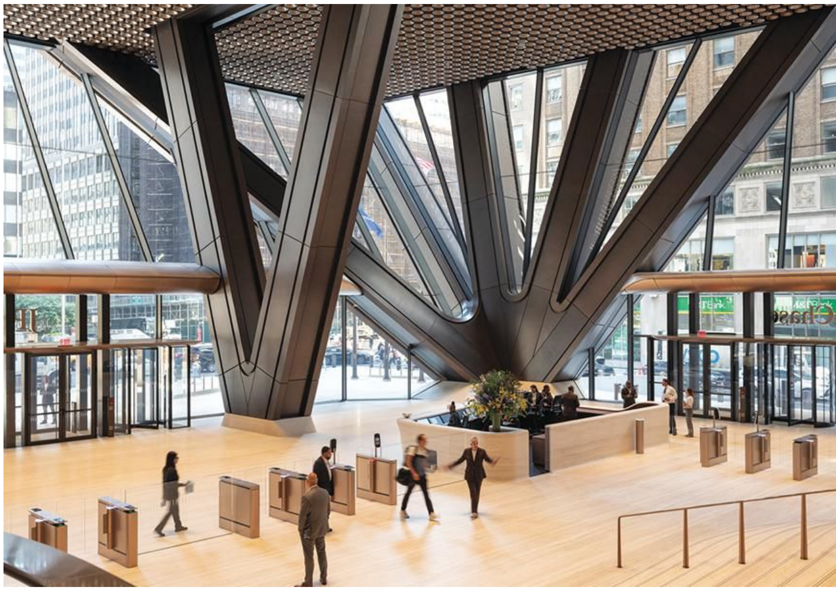
The offices on the floors above, designed by Gensler, which also designed many of the amenity spaces, are organized around two-story community hubs that resemble living rooms. Arranged primarily as open cubicles, the 10½-foot-tall workplace floors have features intended to enhance productivity and health, including low cubicle partition heights, to take advantage of the daylight penetration possible in the relatively narrow span from the perimeter to the core; circadian electric illumination; and a ventilation system that provides double the amount of outdoor fresh air required by code.

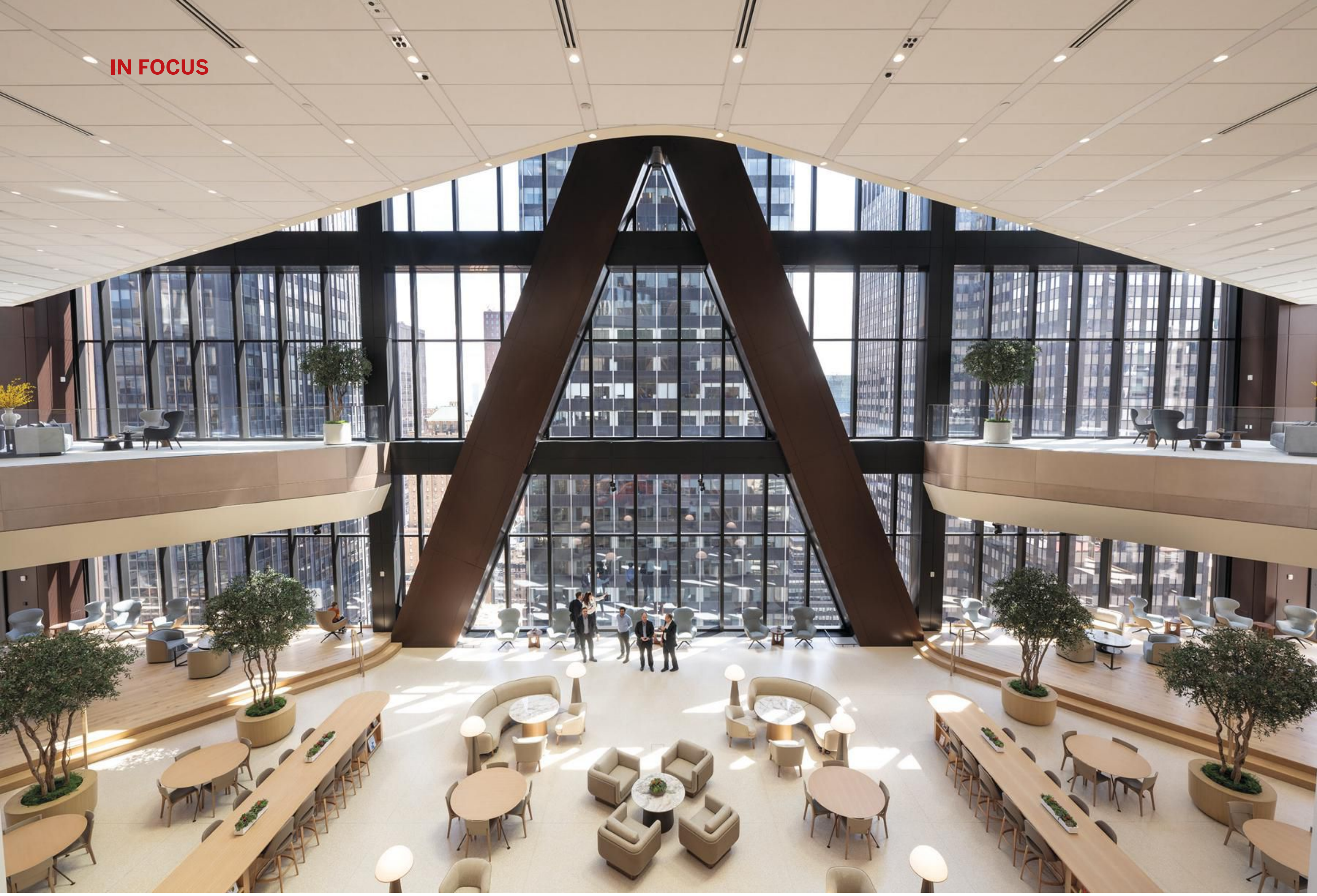
The new tower includes a long list of additional sustainability measures helping to put it on track for LEED Platinum designation, including a triple-glazed facade, an "intelligent" building-management system that predicts and adapts to energy needs, and an advanced water-storage and -reuse system. The slab-and-metal-deck floor assembly uses ground-glass pozzolan (made from recycled glass) to replace about 40 percent of the carbon-intensive Portland cement of a typical concrete mix.

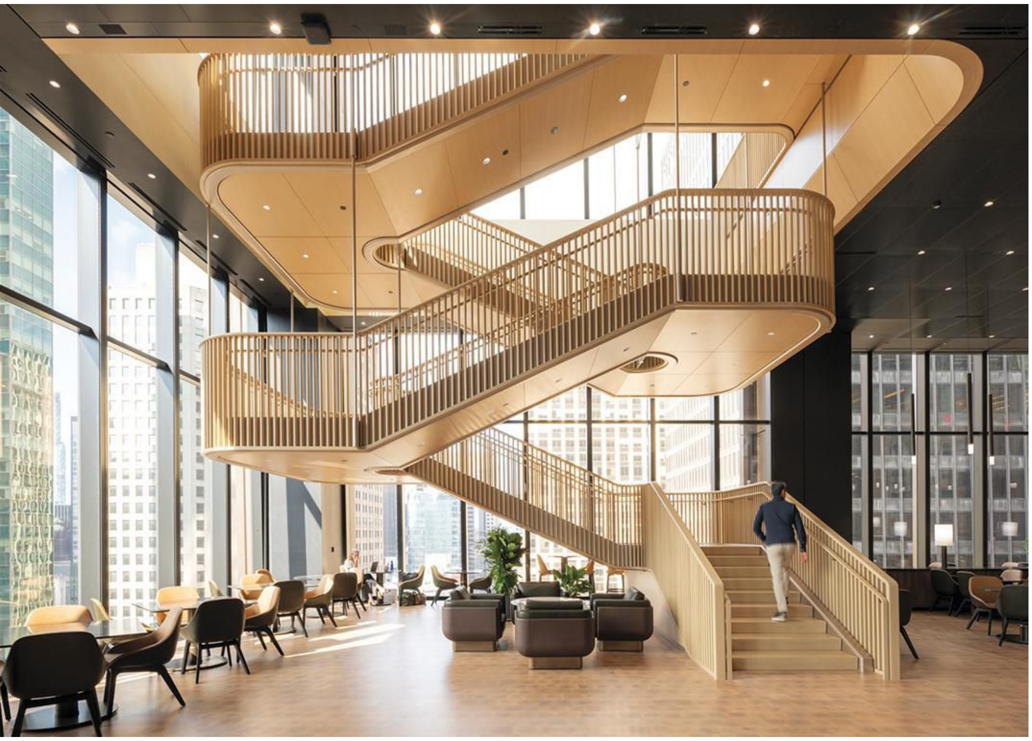
JPMC says that its all-electric tower will be operationally net zero because it is purchasing carbon-free power from hydroelectric plants upstate. Renewable energy experts say that purchasing off-site green power is a valid net zero strategy, but, to qualify, JPMC's purchased energy should be the result of a long-term contract with the provider. It should also represent "additionality," or new generation capacity built as a result of that commitment. So far, JPMC has not provided details showing that its hydropower deal meets either criterion.

The project also claims a 97-percent rate for diversion of the demolition waste of the Union Carbide tower from landfills. Among the many recovered materials was structural steel that was sold to a recycling company, for processing into new steel components, and finishes









Morgan Hall's furniture can be rearranged so that it accommodates a variety of uses (above). A minimal, open stair connects two amenity floors (left).

like acoustic ceiling tiles and carpet tiles that were converted into new ceiling and carpet products. Though keeping so much waste out of landfills is laudable, JPMC's accounting does not consider the energy required for the recovery and recycling processes. A more environmentally sound strategy would have been to reuse rather than recycle the materials, particularly the structural ones. By far the most sustainable option would have been to maintain them in situ as part of a radical adaptation along the lines of KPF's 2023 overhaul and expansion at One Madison Avenue in New York (see page 92), or 3XN's Quay Quarter Tower (RECORD, February 2023), which doubled the floor space of a 1970s Sydney tower.

From its expression on the skyline to its expansive gathering spaces and daylight-filled offices, 270 Park has a lot to admire. And it most certainly epitomizes a workplace of the future. That it comes at the expense of losing a significant 20th-century office building is, however, lamentable. ■

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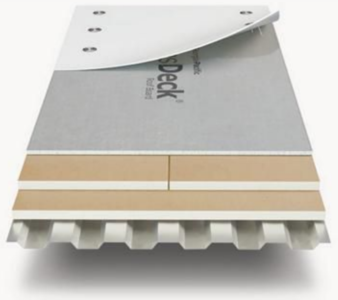

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THE ARCHITECTURAL RECORD AWARDS

As the longest-running and most authoritative resource for design professionals, Record has celebrated architectural excellence in its pages for 134 years. We are now pleased to inaugurate the Architectural Record Awards and recognize the best recent projects—built and unbuilt—as well as honor leading voices in the field. Winners and honorable mentions, presented on the following pages, were selected by a jury of editors and distinguished guests earlier this year.

Jury

Bina Bhattacharyya
Partner, RAMSA

David Farnsworth
Principal, Arup

Trattie Davies
Partner, Davies Toews

Benjamin Gilmartin
Partner, DS+R

Leopoldo Villardi
Managing Editor, Record

Matthew Marani
Senior Editor, Record

Josephine Minutillo
Editor in Chief, Record

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PHOTOGRAPHY: © SIMON MENGES & NINO TUGUSHI

DYNAFIT HEADQUARTERS, IN KIEFERSFELDEN, GERMANY, BY BAROZZI VEIGA

ARCHITECT OF RECORD

Thomas Phifer

Founder, Thomas Phifer and Partners

IN RECOGNITION of a lifetime dedicated to design excellence, the editors are pleased to name Thomas Phifer the inaugural Architect of RECORD. Throughout civic, educational, and residential buildings—but especially in his cultural projects—Phifer achieves a quiet monumentality, an attentiveness in detailing, and a sensitivity to site that has come to define his architecture.

From his first museum, the North Carolina Museum of Art in Raleigh, to his most recent, the Museum of Modern Art in Warsaw, Phifer's buildings are often selected for publication in this magazine because of their exceptional sophistication. When the North Carolina Museum opened in 2010, Josephine Minutillo, now editor in chief, praised Phifer's avoidance of the "all-too-easy tendency toward architectural bravado," saying that "Phifer has created something beyond just a remarkable building. It is a remarkable place."

Phifer received both a bachelor's and Master of Architecture degree at Clemson University, in his home state of South Carolina. In 1997, he founded Thomas Phifer and Partners, in New York. The award-winning firm's notable projects include the United States Courthouse in Salt Lake City, the Raymond and Susan Brochstein Pavilion at Rice University in Houston, the Moody Amphitheater in Austin, Texas, two campus buildings for Indiana University, the Glenstone Museum in Potomac, Maryland, and the Corning Museum of Glass in Corning, New York.

In 1995, Phifer received the Rome Prize in Architecture from the American Academy. He was awarded the Medal of Honor from the New York Chapter of the American Institute of Architects in 2004, and he was elected as an Academician of the National Academy of Design in 2011. In 2013, Phifer received the Arts and Letters Award in Architecture. In 2016, he was honored by the New York Chapter of the AIA with the President's Award and by the Sir John Soane's Museum Foundation. And in 2022, Phifer was elected as a lifetime member of the American Academy of Arts and Letters.

Striking an uncommon balance between the heroic and the delicate, the subtle and the sublime, Phifer's body of work represents a truly remarkable and inspiring professional achievement. ■

GLENSTONE MUSEUM
IN POTOMAC, MARYLAND

INNOVATOR OF THE YEAR

Caitlin Mueller

Associate Professor, MIT

CAITLIN MUELLER is an associate professor at the Massachusetts Institute of Technology, with appointments in Architecture and in Civil and Environmental Engineering. She leads the Digital Structures research group, directs the Building Technology program, and serves as associate director of the MIT Climate and Sustainability Consortium. Trained in architecture, structural engineering, computation, and building technology at MIT and Stanford, she joined the faculty in 2014.

Her work at MIT advances a vision for building design and construction that unites these disciplines with computation to create structures that are sustainable, high-performing, and delightful. Her group develops computational-design and digital-fabrication methods that integrate efficiency, performance, material circularity, and architectural expression. This work spans robotic assembly of optimized trusses, fabrication of low-cost earthen and concrete systems, and algorithmic strategies for reusing salvaged wood and reassembled concrete parts.

Mueller's work has been widely recognized, with accolades from the Association for Computer Aided Design in Architecture and the Association of Collegiate Schools of Architecture. It has also been realized in practice through the Sueños con Tierra y Concreto pavilion (2022) in Mexico City, four installations at the 2025 Venice Biennale, and *Remembering the Future* (2025), a tensile sculpture by artist Janet Echelman enabled by software from Mueller's team. She is cofounder of two startups: Forma Systems, which develops software for shape-optimized structural components, and Pixelframe, which advances a reconfigurable circular concrete kit of parts. ■

RISING PROFESSIONAL

Carlos Cerezo Davila

Global Director of Sustainability, KPF

AN INTERNATIONALLY recognized building scientist and sustainable-design authority, Carlos Cerezo Davila leads the Environmental Performance team at Kohn Pedersen Fox, where he leverages an evidence-based approach grounded in digital modeling of energy use, thermal comfort, daylight, and other inputs, to collaborate closely with the firm's design teams and external consultants. His notable contributions to the firm's body of work include leading the sustainability vision and resiliency plan of the 267-acre Hong Kong University of Science and Technology; developing the decarbonization strategy for the all-electric Vagelos Innovation Laboratories at Columbia University; and the Comcentre Redevelopment, which aims to be Singapore's first end-to-end carbon-neutral development.

Davila also teaches at the MIT Center for Real Estate and is a guest lecturer at Columbia University GSAPP. Beyond academia, Carlos is involved with numerous organizations that work to further sustainability in the built environment, including the Randall Lewis Center at the Urban Land Institute, the Waterfront Alliance, and the AIA New York Committee on the Environment's Decarbonization subcommittee. He serves on the New York City Energy Conservation Code Advisory Committee, and he regularly presents research and design work at the Greenbuild, AIA National, IBPSA, and ASHRAE conferences. ■

PHOTOGRAPHY: © IWAN BAAN (OPPOSITE, BOTTOM); ANNA OLIVELLA (TOP); COURTESY THOMAS PHIFER AND PARTNERS (OPPOSITE, TOP); KPF (BOTTOM)

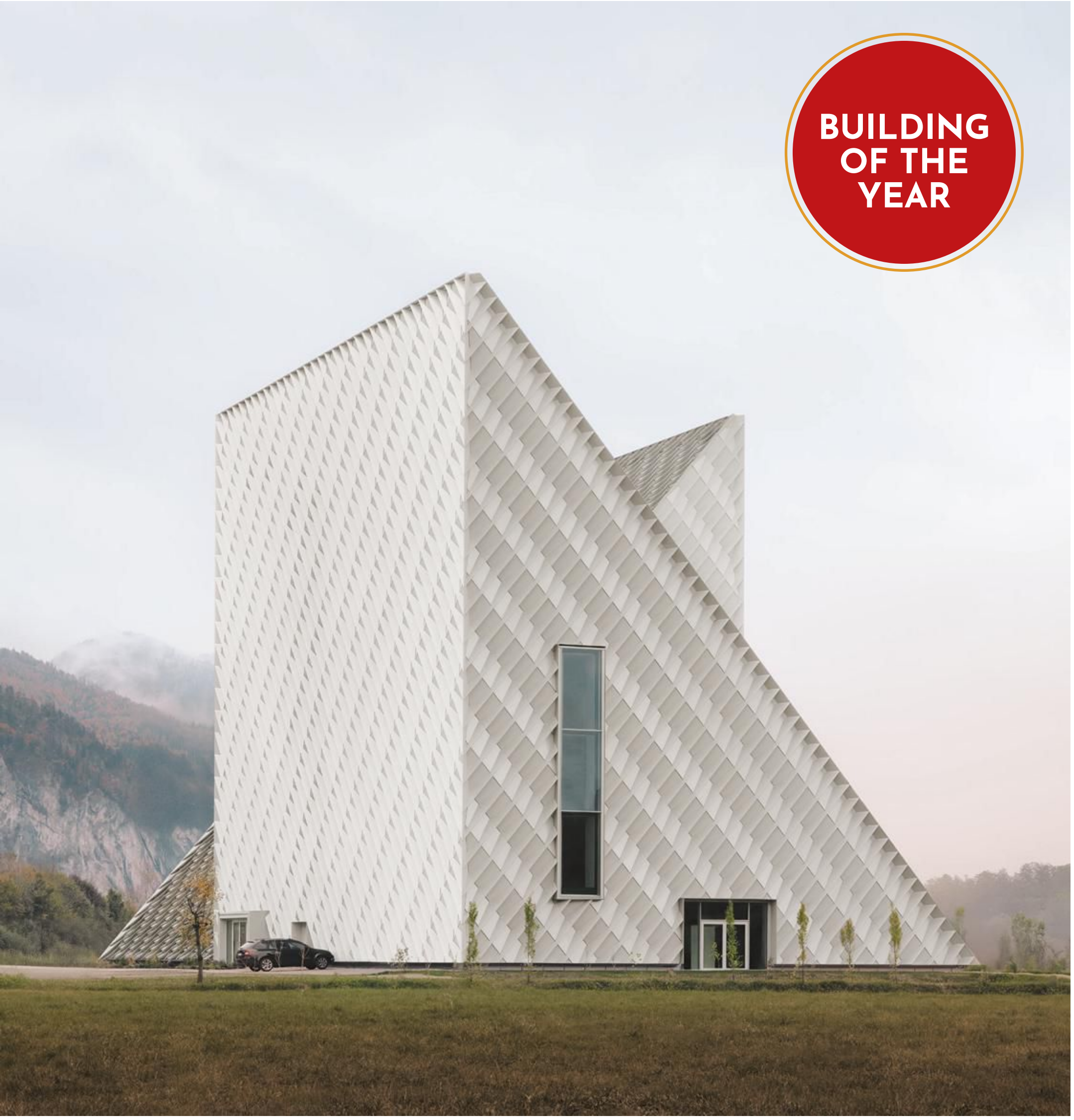
BAROZZI VEIGA

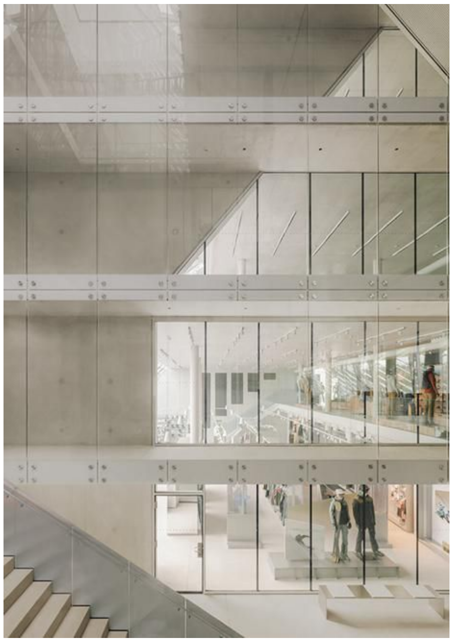
Dynafit Headquarters

Office & Workplace

> **"A cross between a museum and a Bond villain's lair! What looks like a simple exterior massing from afar becomes more detailed through facade articulation and exterior shading. The intersection of the two pyramidal shapes creates an atrium that engenders connections across the interior program. This is a jewel of a building: refined and finely detailed and full of surprises!"**
>
> **– David Farnsworth**

BUILDING OF THE YEAR





DESIGN TEAM

Engineers: Bergmeister Ingenieure (structural); Stiefmüller Hohenauer & Partner (m/e/p); Knipper Helbig (facade)

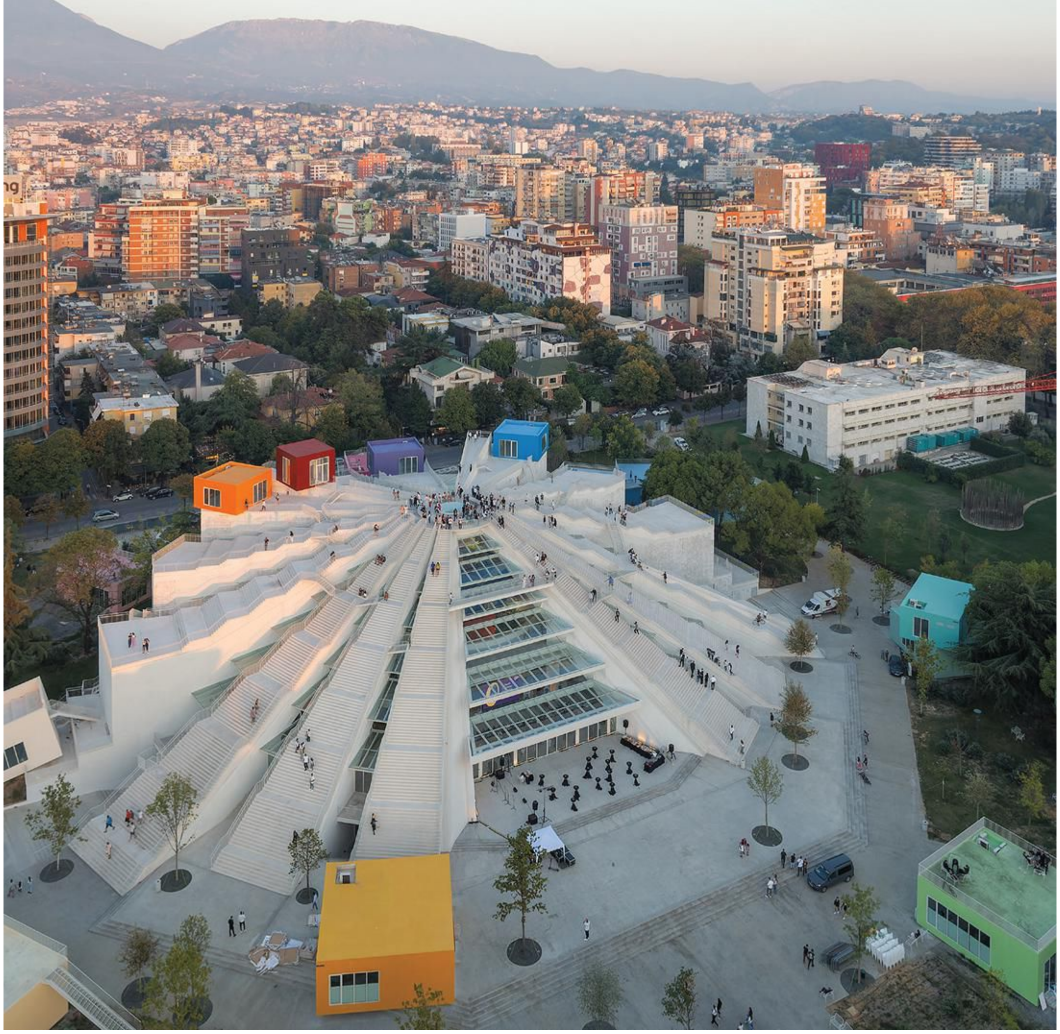
Consultants: Henning Larsen (landscape); Plan Team (project management); SPEKTRUM Bauphysik & Bauökologie (building physics)

General Contractor: Pfeiffer Baugesellschaft

Owner: Dynafit

DYNAFIT Headquarters—designed by 2014 Design Vanguard Barozzi Veiga and located in Kiefersfelden, Germany—was named "Building of the Year" by the RECORD editors. The office building's form of two interlocking triangular wedges evokes the dips and peaks of the surrounding Alps along the German-Austrian border. The interior, designed as a series of bright, open spaces, maximizes efficiency by concentrating the essential services at opposite ends of each floor. The simple concrete structure is supported by service cores on opposite ends in either volume. A glass-enclosed atrium at the building's center is the primary circulation route; it is flooded with light throughout the day. Offices and makerspaces are, by virtue of the structure's tapered pyramidal forms, of a more human scale. Inspired by Dynafit's skiing apparel and equipment, the facade system aims for lightness. A diagrid of white perforated-aluminum brises soleil wraps and shields the building from solar radiation, while still allowing for expansive views. The shading system is reflected in an ever-changing pattern across the building's exterior and interior glazing. This project of seeming simplicity confounds and delights in its thoughtful detailing and sectional complexity. ■

PHOTOGRAPHY: © SIMON MENGES & NINO TUGUSHI



> "The Pyramid of Tirana exemplifies adaptive reuse in the most interesting way, offering a model for how we transform the monuments of our past to have contemporary meanings and uses with wit and generosity. MVRDV skillfully converted a Communist-era relic into a new public space, literally surmountable by locals to gather and enjoy the prospect of their newly thriving city."
>
> – **Benjamin Gilmartin**

MVRDV

The Pyramid of Tirana

Adaptive Reuse & Renovation

DUTCH architecture firm MVRDV has given the Pyramid of Tirana a colorful makeover and a future-facing new purpose. The structure was first built in 1988 as a museum honoring Enver Hoxha, the former Communist dictator of Albania. After the collapse of the Eastern Bloc, the Pyramid served a range of purposes, from housing a nightclub to acting as a NATO base during the Kosovo War. There had been several proposals to demolish it, but a majority of Albanians were in favor of keeping the Pyramid. In 2017, the Albanian government announced plans to transform the building in the nation's capital into a digital hub for the country's youth. The renovation retained the existing structure, which had undergone a series of incomplete renovations and fallen into disrepair over the years. MVRDV added an operable glass facade, which allows for temperature regulation. Most notably, the architects added colorful boxes embedded in, on top of, and on the grounds around the Pyramid. These boxes house TUMO Tirano, an educational program that offers free courses in technology, robotics, and animation. Stairs were added to the building's sloping faces to enable access to the Pyramid's roofscape through multiple paths. One sloped section was left uninterrupted so that young people can still climb up and slide down the building, a favorite pastime. ■

PHOTOGRAPHY: © OSSIP VAN DUIVENBODE

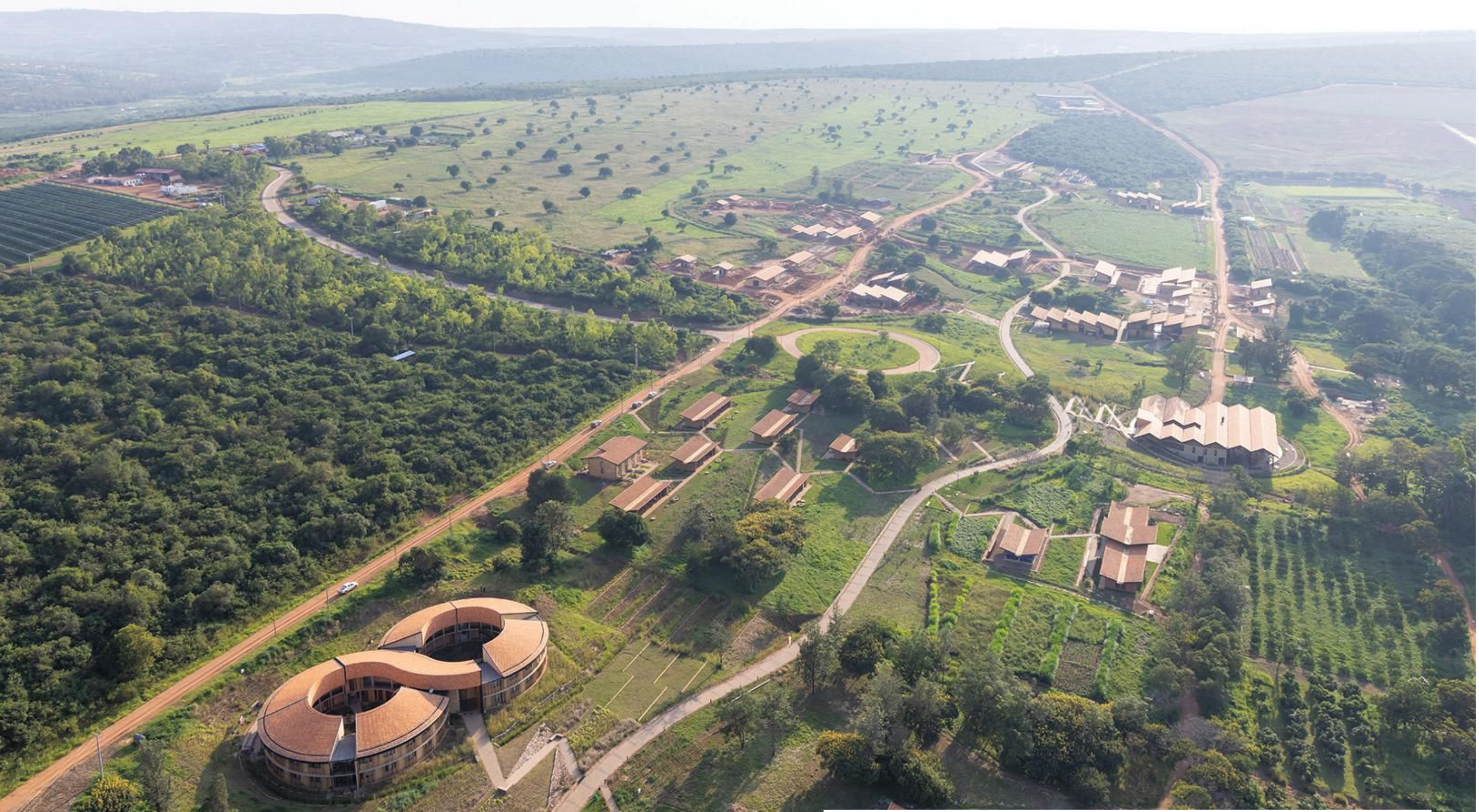
DESIGN TEAM
Associate Architect: iRI Architects
Engineer: Arup (structural, m/e/p)
Consultants: Jeshile Landscape Design (landscape); ECA Studio (environmental)
General Contractor: Fusha
Client: Albanian-American Development Foundation

MASS DESIGN GROUP

Rwanda Institute for Conservation Agriculture

Colleges & Universities

> **"This project is a phenomenal example of contextual architecture. MASS Design Group did not import international means of construction into Rwanda to achieve its vision. Instead, the design team worked with local materials, like rammed earth and other methods of construction, to deliver well-crafted spaces."**
>
> **– David Farnsworth**



THE RWANDA Institute for Conservation Agriculture (RICA) in Gashora, designed by MASS Design Group, is set to become the first ever carbon-positive university by 2044. Informed by One Health principles, which stress the interconnection among ecological, animal, and human health, RICA aims to mitigate the growing environmental challenges in Rwanda, including deforestation, biodiversity loss, erosion of soil, and poor water quality. The buildings were constructed from natural materials, including rammed and compressed earth, wood, stone, and terra-cotta. According to the architects, over 96% of the materials were sourced from within Rwanda. The 3,400-acre campus includes student housing, classrooms, barns, administrative buildings, and agricultural-processing facilities for use by the program's 250 students. RICA is entirely off-grid too, with a 1.5 megawatt solar array, a variety of irrigation systems, and on-site water-treatment facilities, all of which will also serve as teaching tools. ■

DESIGN TEAM

Engineers: Arup (civil, structural); Transsolar (environmental)
General Contractors: Mass.Build, Remote Group, Costwise
Client: Howard G. Buffett Foundation

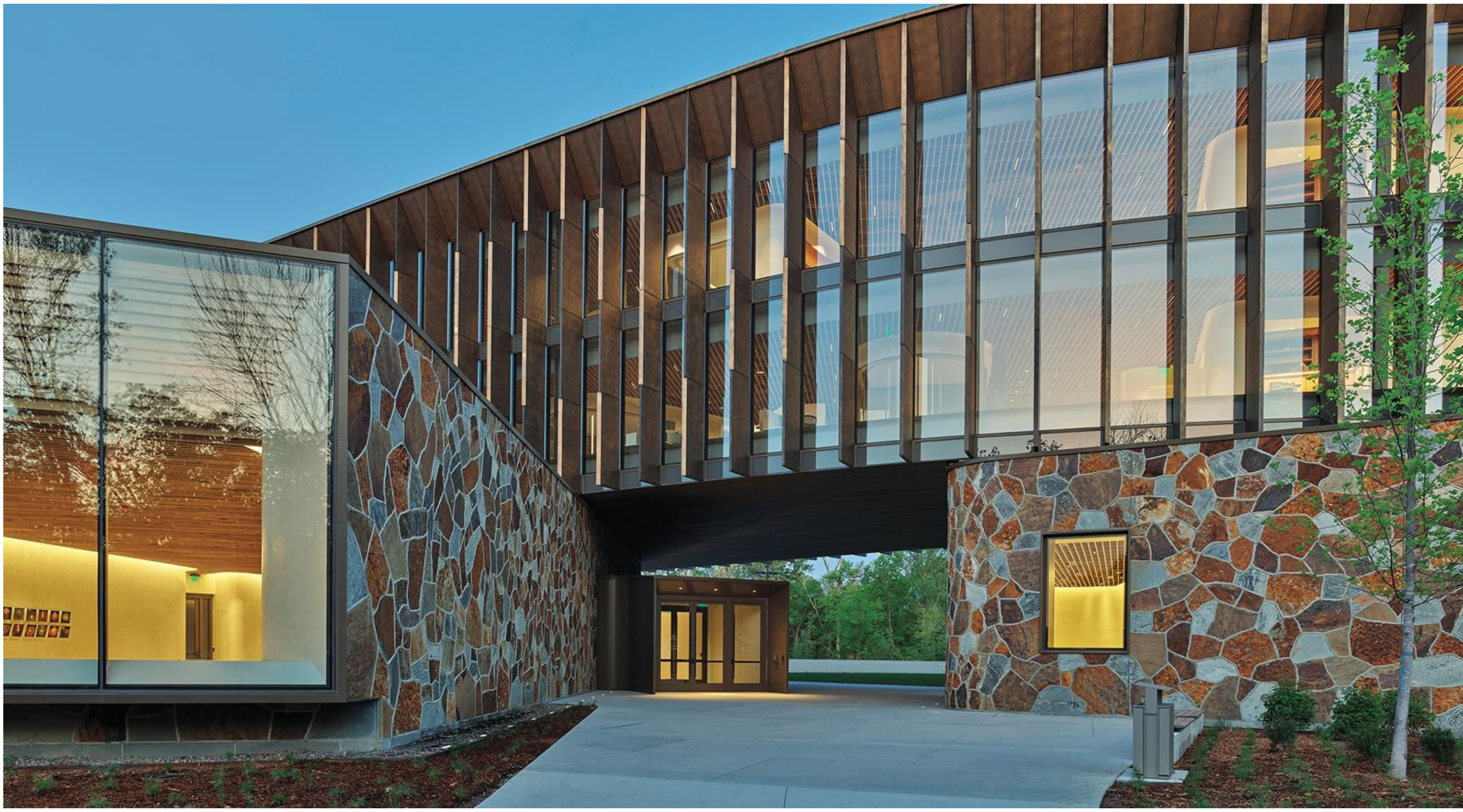
PHOTOGRAPHY: © IWAN BAAN

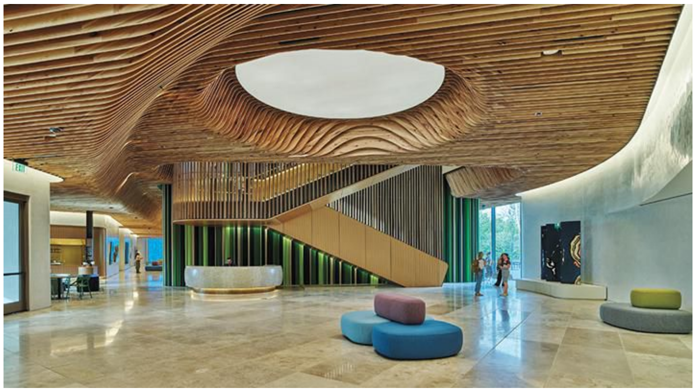
MARLON BLACKWELL ARCHITECTS

Heartland Whole Health Institute

Health Care

> **"Marlon Blackwell's Heartland Whole Health Institute so clearly embodies its mission, wending its way instinctively into its wooded setting, connecting to nature and healing from multiple perspectives within. The overlapping, supple building forms intuitively express the convergence of physical, emotional, and social well-being functions."**
>
> **– Benjamin Gilmartin**





PHOTOGRAPHY: © TIMOTHY HURSLEY

DESIGN TEAM

Engineers: HSA Engineering (m/e/p); Studio NYL (structural, envelope); CESO, Ecological Design Group (civil)
Consultant: Michael Boucher Landscape Architect
General Contractor: Baldwin & Shell Construction
Client: Art & Wellness Enterprises

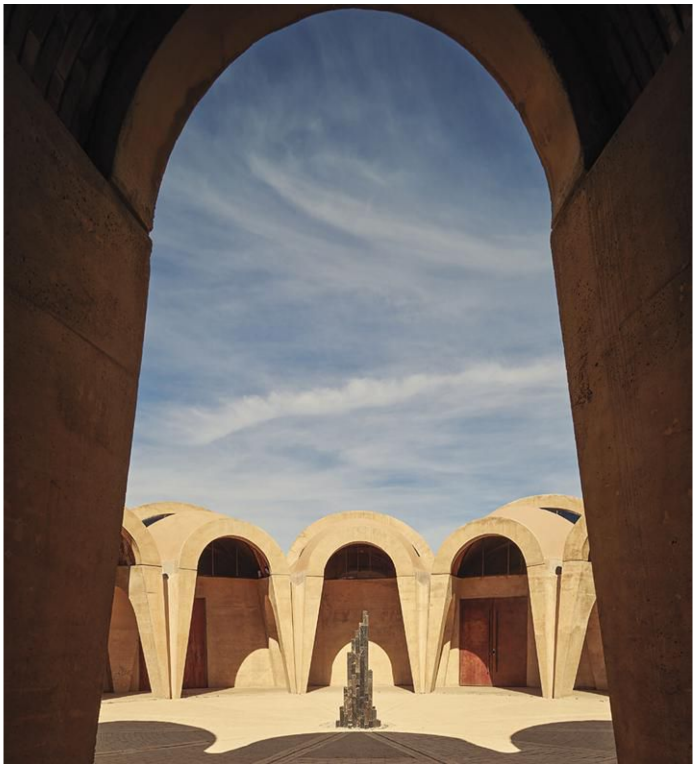
LOCATED ON a forested campus next to the Crystal Bridges Museum of American Art in Bentonville, Arkansas, the Heartland Whole Health Institute's curvilinear forms emulate the rolling terrain of the surrounding Ozark Mountains. Designed by Marlon Blackwell Architects, a firm based in nearby Fayetteville, the health-care center adopts a holistic approach to patients' well-being, with spaces designed to promote healing and to facilitate connection and reflection. The facade is composed of "giraffe stone"—a vernacular building technique—using locally sourced blocks and faceted bronze fins, while travertine marble, pecan wood, and Venetian plaster line the interiors. Visitors enter through a monumental "dogtrot" that serves as a sheltered gathering space. The primary lobby features a sculptural ceiling and a suspended central stair that leads to a meditation room with a conical skylight. The public areas on the ground floor include event spaces, a café, and an art gallery, while the two upper levels house flexible office areas with glass partitions and acoustic panels. Next to the primary facility, there is a multipurpose parking structure with programmable lighting, which can be used as an event venue or public plaza. ■

ROJKIND ARQUITECTOS + AMASA ESTUDIO

Pictograma Winery

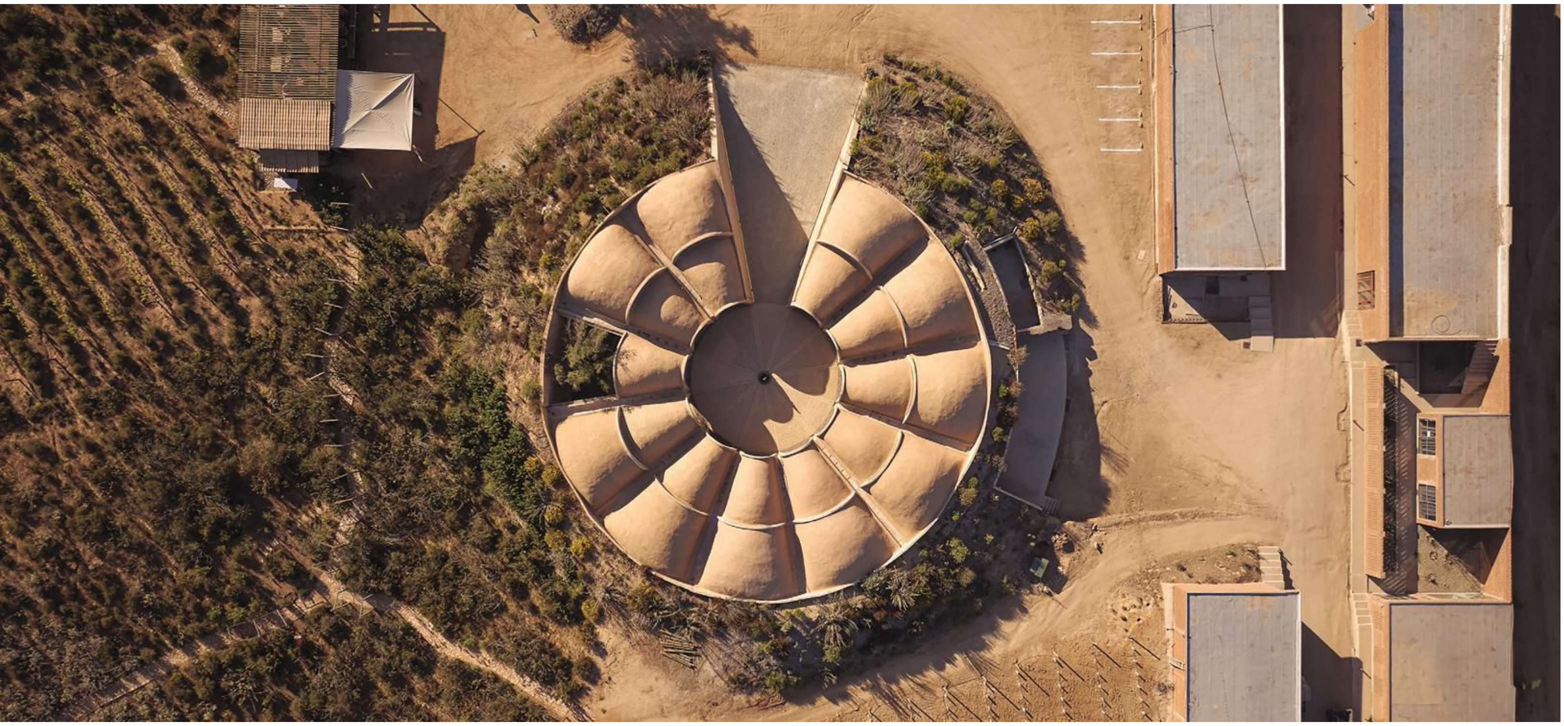
Hospitality

THE PICTOGRAMA Winery—part of the Banyan Tree Veya resort—is designed to reflect its setting, the Valle de Guadalupe, the most prominent wine region of Mexico's Baja California. Designed by Rojkind Arquitectos and Amasa Estudio, the 21,000-square-foot winery has an 82-foot-radius circular plan, with 11 barrel vaults arrayed around a courtyard, each of which houses various viniculture operations: tasting rooms, fermentation tanks, bottling facilities, storage, and a laboratory. The architects worked to mitigate the project's environmental impact by taking advantage of thermal mass, natural ventilation, and solar orientation. Local brick and pigmented concrete engage an architectural language that resonates with the local climate, rugged topography, and history. ■



> "A perfect use of modern parametric design in a way that fits in harmoniously with both the site and local construction practice. The radial geometry of the arcade creates a beautiful form. It feels very much of its place yet clearly draws inspiration from around the world."
>
> – **David Farnsworth**

DESIGN TEAM
Engineer: Juan Felipe Heredia (structural)
Consultants: SMARQ (interior design); Alma du Solier (landscape)
Owner: Grupo UBK



PHOTOGRAPHY: © FERNANDO MARROQUIN

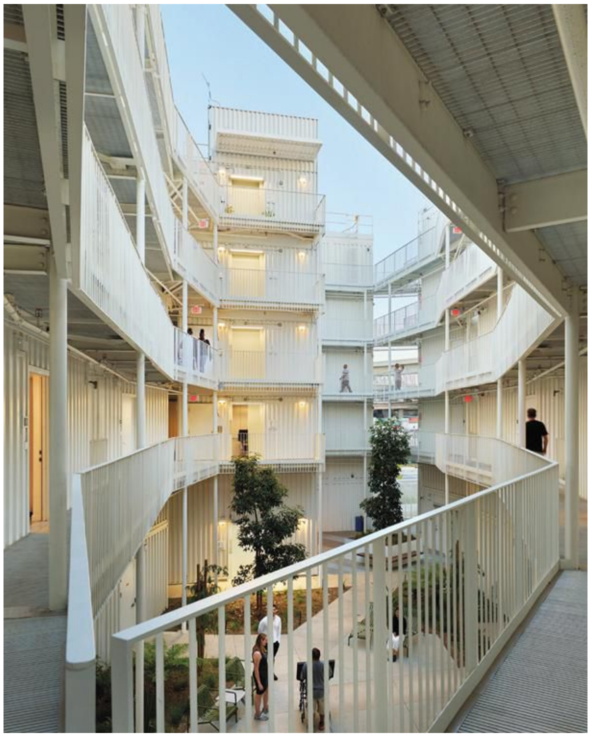
LORCAN O'HERLIHY ARCHITECTS

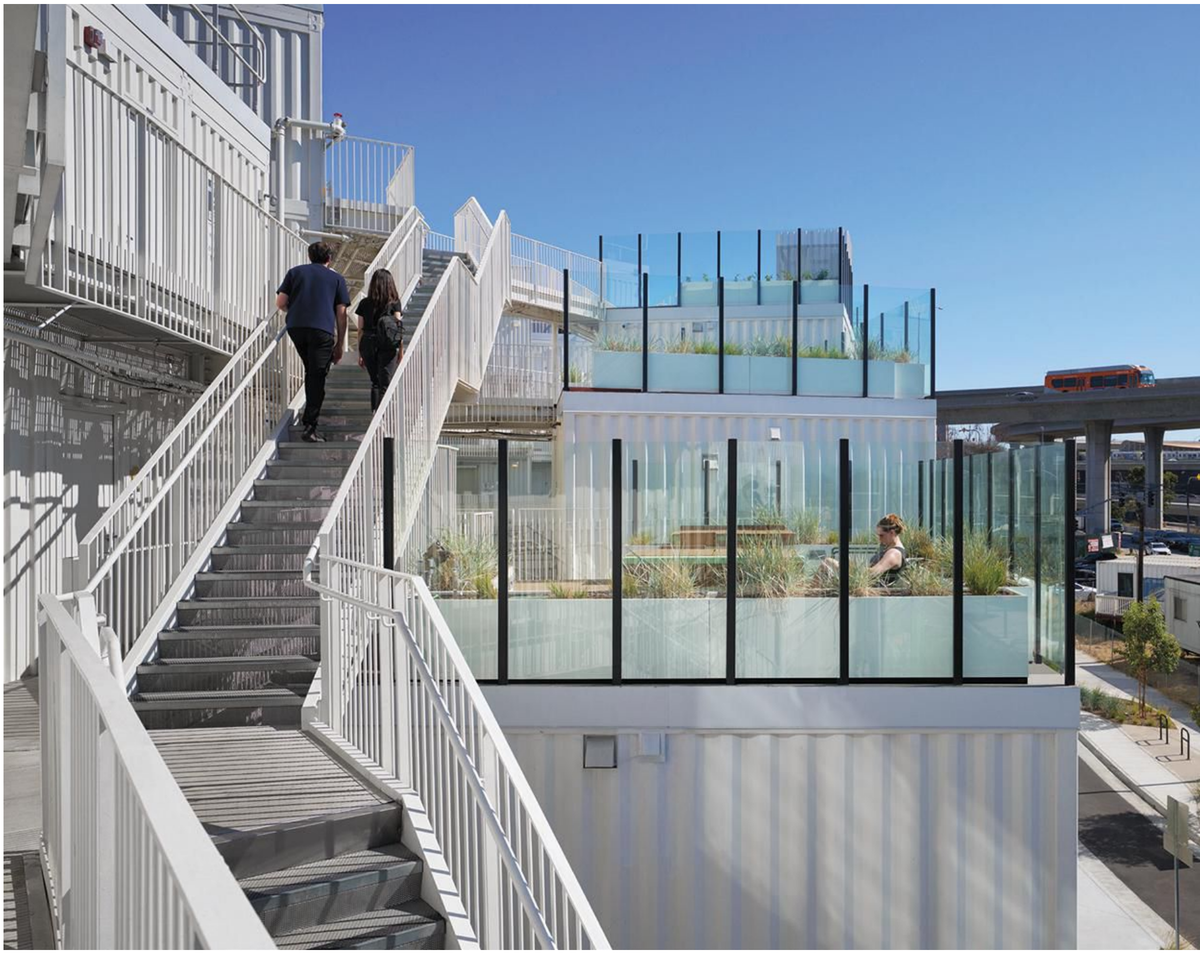
Isla Intersections Supportive Housing & Paseo

Housing

LOS ANGELES–BASED firm Lorcan O'Herlihy Architects, in partnership with the nonprofit developer Holos Communities, designed and constructed a 54-apartment housing project on a challenging triangular site that hugs one of the world's busiest freeway interchanges. The parcel is among over 1,700 owned by the city of Los Angeles that were made available for affordable development, following a series of initiatives to solve the ongoing housing shortage, in 2017. The 35,000-square-foot project consists of 16 staggered towers comprising modular and stacked 480-square-foot units. These volumes are connected by walkways and stairs to unify the structure. At the center, there is a communal green space, and, between the housing block and the highway interchange is a paseo—a promenade with plantings, fronted by storefronts for job training, retail, and support services. On several of the rooftops, there are community gardens for urban farming. ■

> **"Isla Intersections illustrates how prefabricated methods can be harnessed to create unique geometries, far from typical double-loaded corridor bar buildings. Here, the modular units are cleverly arranged to create a courtyard, generating both interest for the exterior as well as shelter from the the surrounding traffic on this tricky pie-shaped site."**
>
> **– David Farnsworth**





DESIGN TEAM

Landscape Design: Agency Artifact

Engineers: Rosini Engineering (m/e/p); Silman (structural); DK Engineer Corp. (civil)

General Contractor: Geis Construction

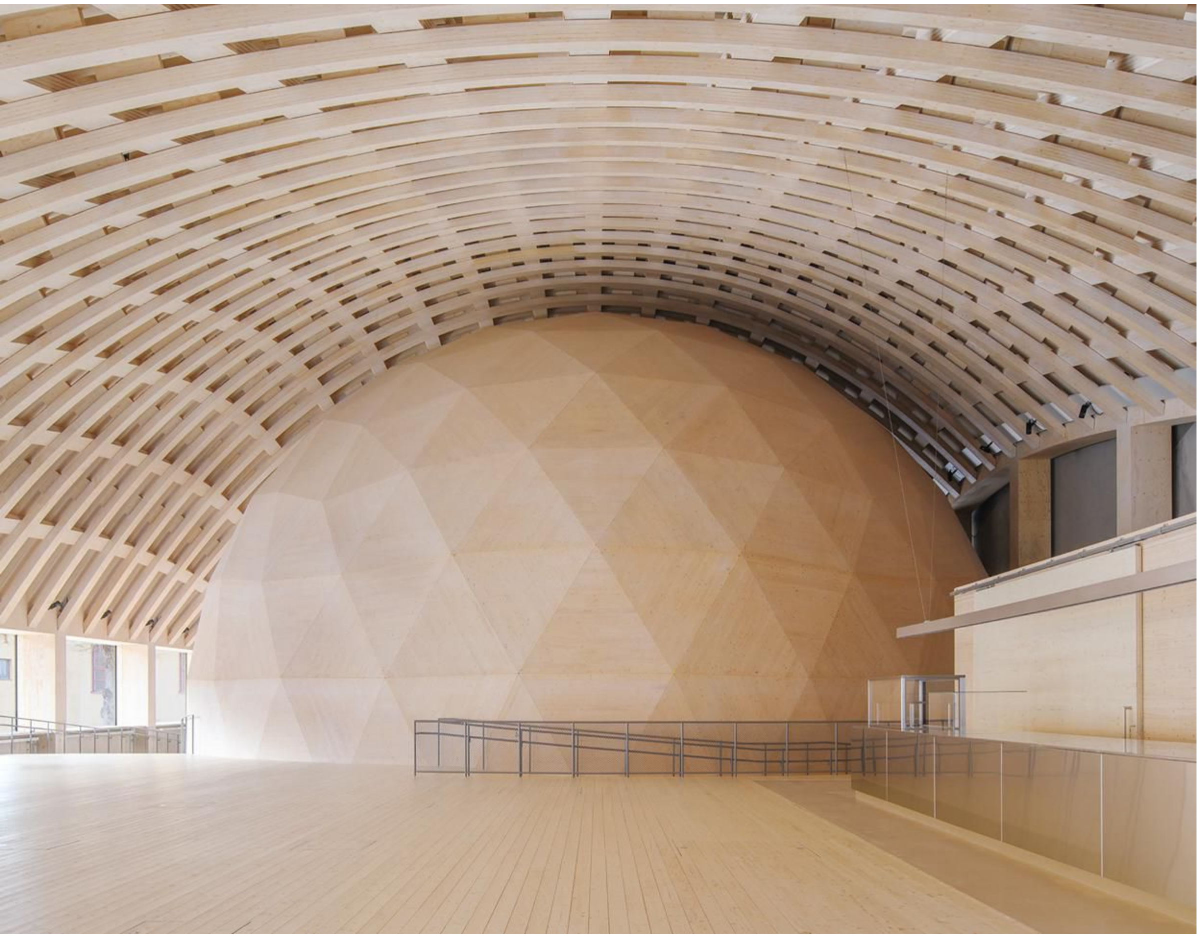
Client: Holos Communities

PHOTOGRAPHY: © ERIC STAUDENMAIER

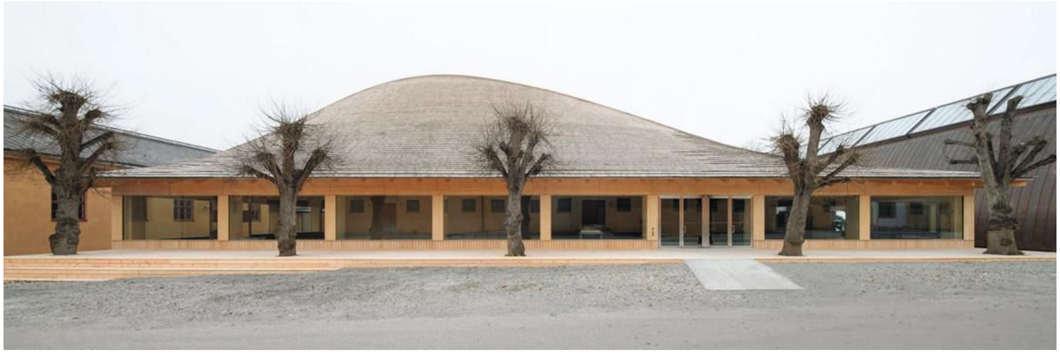
ELDING OSCARSON

Wisdome Stockholm

Museums



DESIGNED BY Stockholm-based Elding Oscarson, the Wisdome is the most recent addition to Sweden's National Museum of Science and Technology, known as the Tekniska Museet. It is the fifth and final dome built as part of a decade-long initiative by the country's leading science museums to create state-of-the-art theaters for showing immersive 3D visualizations. The Wisdome Stockholm, which is situated in what was an unused courtyard, is the first in the series to incorporate an event hall for large gatherings. The 82-by-157-foot single-story hall envelops the theater as though it were a gravitational field around a celestial body. The complex roof structure is constructed of digitally milled strips of laminated spruce. These linear elements, totaling some 12.4 miles in length, were screwed together to form beams. Dowels connect transverse and longitudinal layers of beams to form a vaulted lattice shell that is lined with thermal and acoustic insulation. The roof is clad in 85,000 handmade, hand-nailed wood shingles. ■



DESIGN TEAM

Engineers: DIFK (structural); Création Holz, SJB Kempter Fritze (timber)
Consultants: Design to Production (parametric); Urbio (landscape)
Client: National Museum of Science and Technology

> **"This simple program reflects a singular experiment in long-span grid shell timber structure to create an odd but distinctive space. The striking shingled roof produces an eccentric monolith, bulging enigmatically to express the volume of the planetarium swallowed within. The theater's faceted dome and its high-tech immersive experience evoke Retro-Futurism of a geodesic pavilion—but, constructed in wood, it presents an incongruous timelessness."**

– Benjamin Gilmartin

PHOTOGRAPHY: © MIKAEL OLSSON

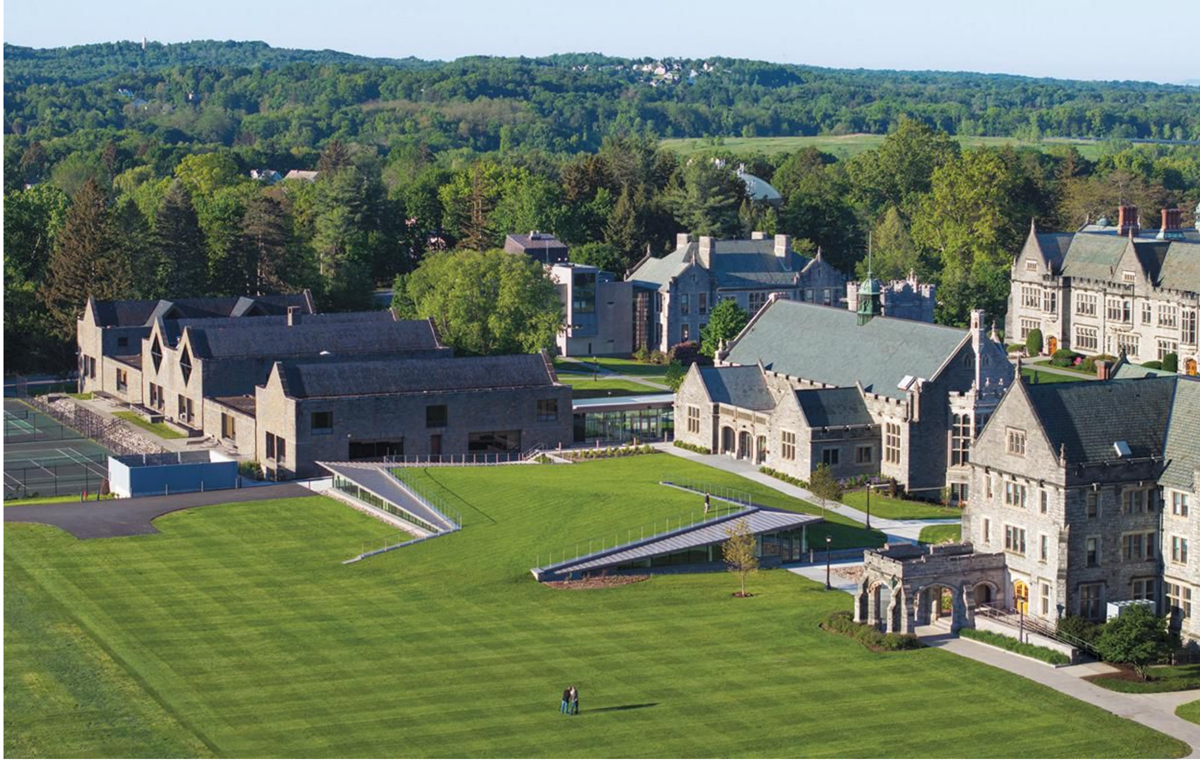
ANNUM ARCHITECTS

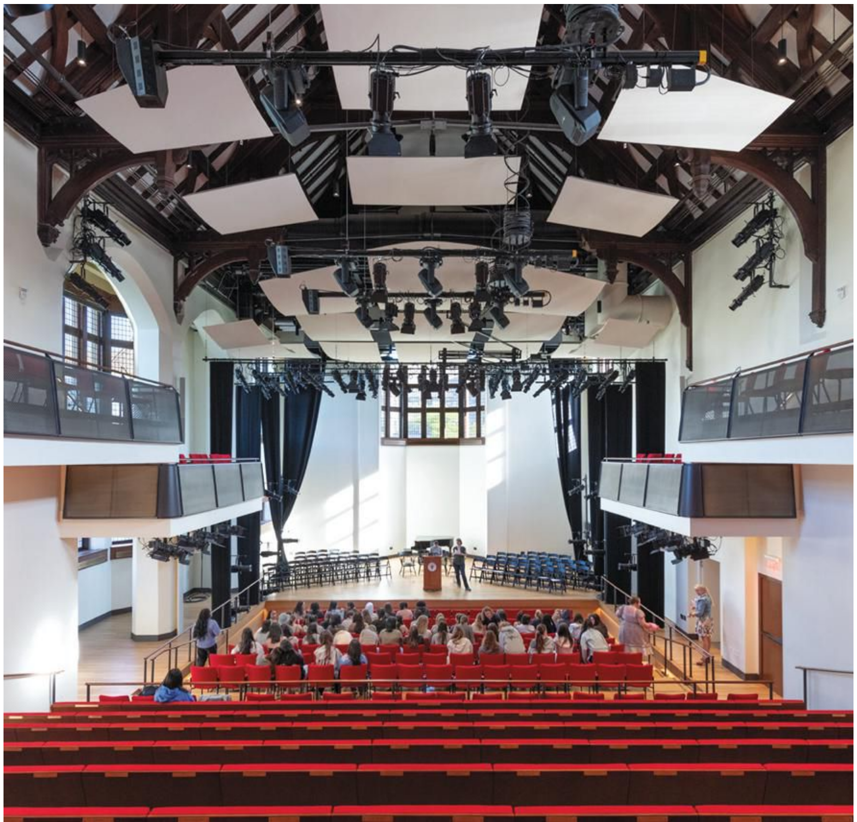
Alice Dodge Wallace '38 Center for the Performing Arts

Performance Spaces

> "The metamorphosis of this former chapel into a multipurpose theater, with an accompanying belowground arts wing, breathed new life into an outdated facility while preserving its presence on a beloved historic quad."
>
> **– Bina Bhattacharyya**

FOR THE Emma Willard School's new performing arts center in Troy, New York, Annum Architects adapted a 1910 gymnasium—later turned school chapel—as a 500-seat theater and added an adjacent subterranean wing. The redesign retains the historic building's structure while refreshing its original detailing—restoring, for instance, leaded-glass windows and replacing the slate roof. Annum removed the ground floor of the chapel to insert space for a stage fly system and to improve sight lines and acoustics. The performance space uses air stratification via an underfloor distribution system, which directs air-conditioning to inhabited areas and lessens energy demand. The new wing houses dance studios, a black-box theater, and an orchestra practice room. The structure is set deep in the landscape, leveraging thermal mass and lowering its overall embodied-carbon footprint. The pleated green roof above offers students an informal open space. The roof is angled to open perimeter clerestory windows, naturally illuminating the studios below. Between the two elements of the project, Annum planted a 6,500-square-foot pollinator garden. ■





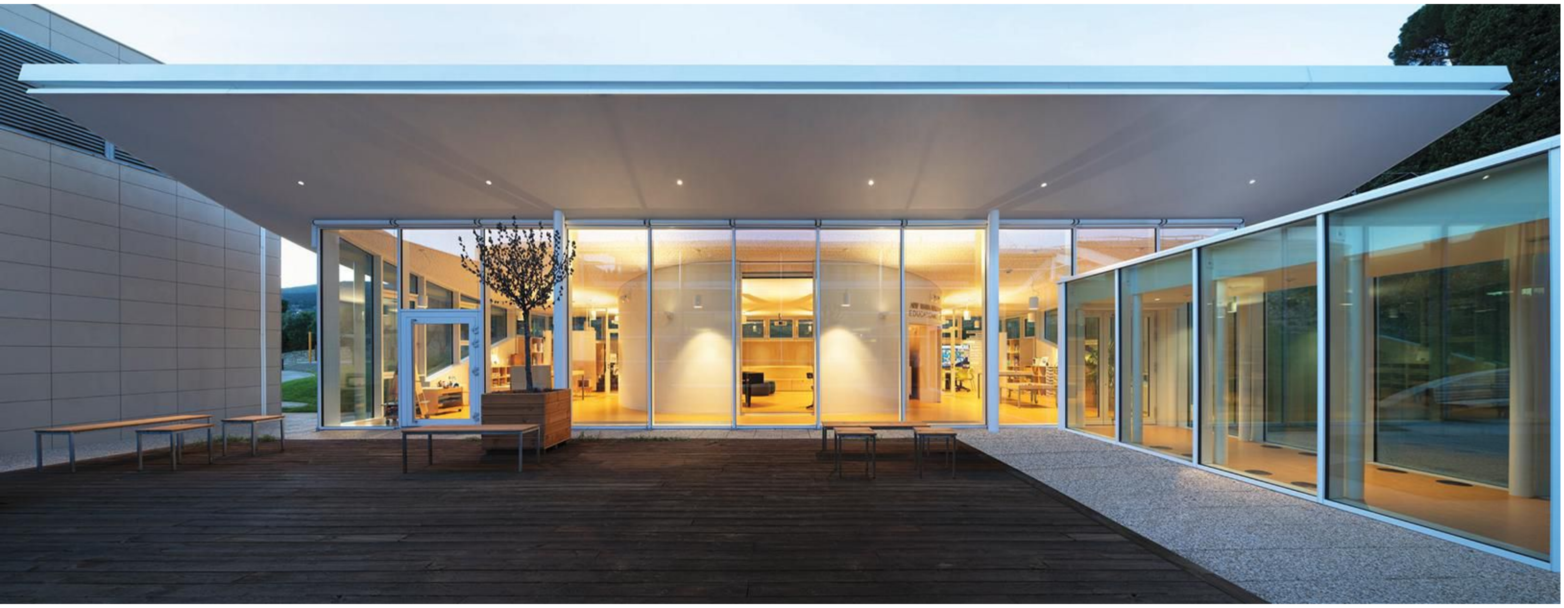
DESIGN TEAM
Landscape Design: IQ Landscape Architects
Engineers: Kohler Ronan (m/e/p/fp); TYLin (structural); C.T. Male Associates (civil)
Consultants: Nextstage Design (theater); Thaler Reilly Wilson (preservation); Code Red Consultants (code); Available Light (lighting)
Client: Emma Willard School

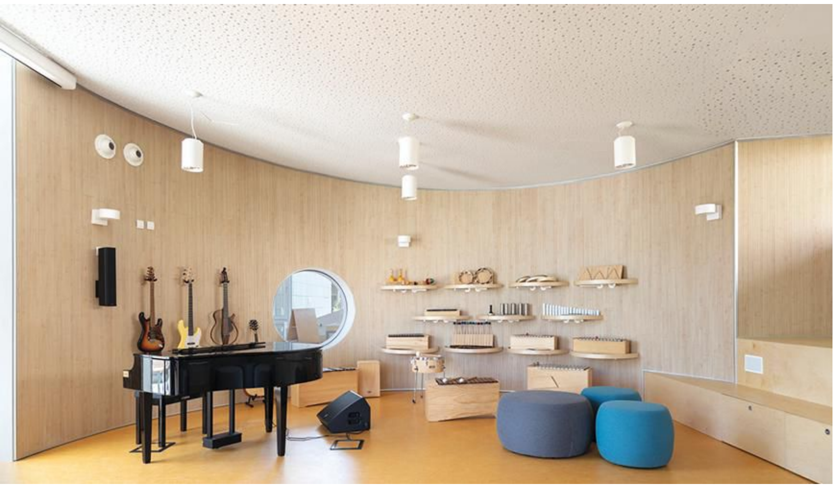
PHOTOGRAPHY: © CHUCK CHOI

ALVISI KIRIMOTO

ABF Maria Manetti Shrem Educational Center

Pre-K–12





SUPPORTED BY the Andrea Bocelli Foundation (ABF), the Maria Manetti Shrem Educational Center's mission is to improve the emotional and academic experiences of hospitalized children. To that end, Rome-based Alvisi Kirimoto designed the 2,700-square-foot pavilion on the Meyer Children's Hospital campus in Florence to incorporate sensory gardens, educational zones, and play spaces. The center is sited on a slope between Via di Careggi to the north and the main hospital building to the south. A low-slung profile with a lightweight, upward-curving roof faces the street. Beneath this sweeping canopy, a transparent glass facade, equipped with an automated shading system, provides a 360-degree connection to the surrounding landscape. At the center of the building, there is a circular music room, with a perforated ceiling, sound-absorbing materials, and cutting-edge audio technology that optimize for acoustics. Several learning areas and spaces for family meetings have been positioned around this room. ■

> "We were interested in the idea of a space for education within a hospital for children. A beautiful use of siting, along with a deft section, allows for one simple move to create an intimate place for education that feels both tender and clear. The low horizon line created by the simple roof set into a hill generates a unique scale–mysterious upon approach, and comfortable from the inside."
>
> – Trattie Davies

DESIGN TEAM

Engineers: AEI Progetti (structural); Zeta Ingegneria (m/e/p)
Consultants: Andreas Hoischen (acoustic); Paolo Bianchi (construction manager, client representative); Terra & Opere (geological); Videoworks (audiovisual); Francesca Bellucci (coordination)
Client: Meyer University Hospital Company

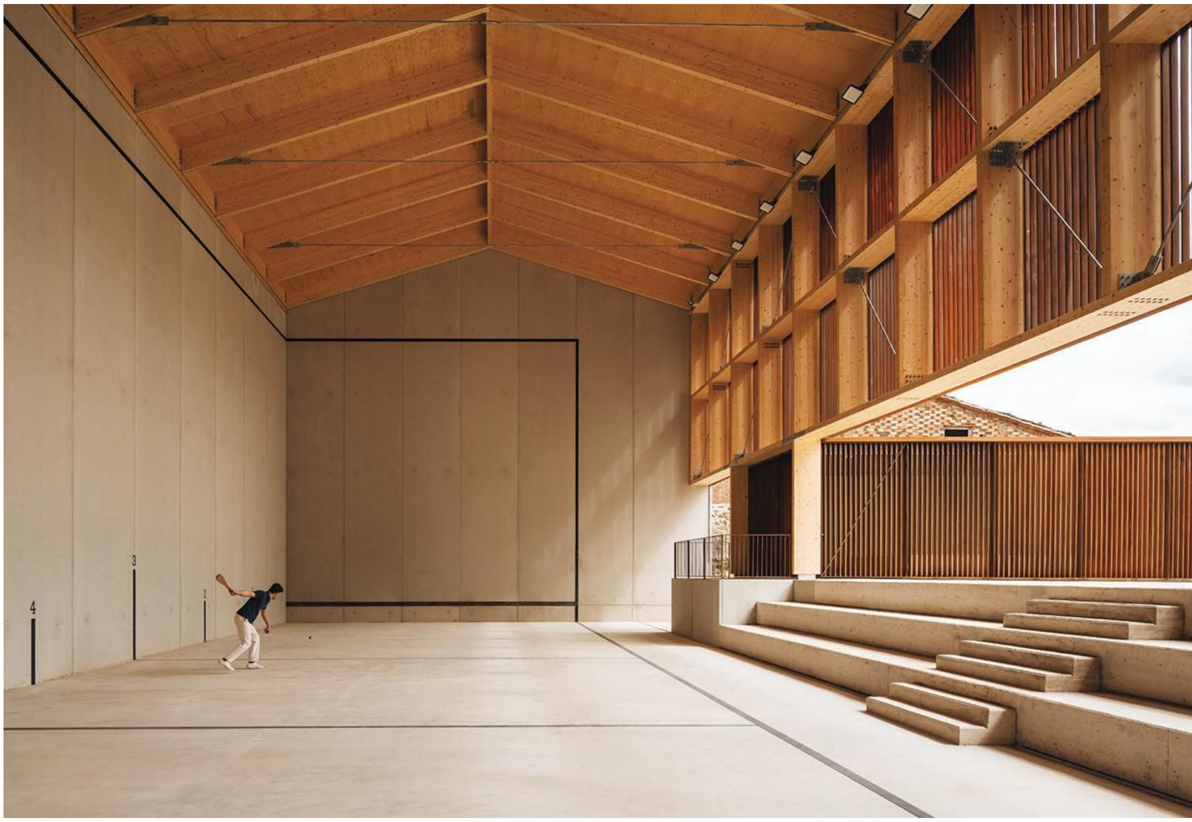
PHOTOGRAPHY: © MARCO CAPPELLETTI

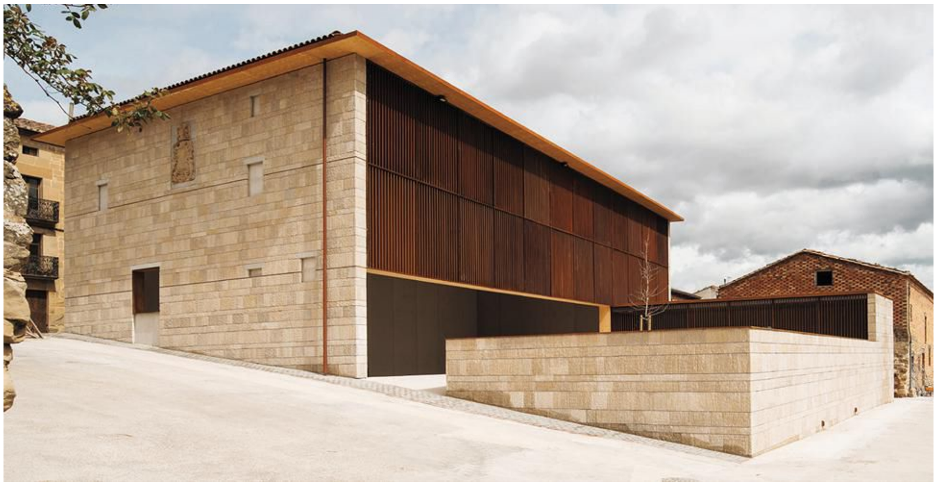
VERNE ARQUITECTURA + ALEJANDRO MAORTUA

Maeztu Pelota Court

Sports

IN THE SMALL medieval village of Aguilar de Codés in Spain's Basque country, Verne Arquitectura and Alejandro Maortua collaborated on a multipurpose sports facility that integrates with the weave of the urban fabric. The architects were tasked with the design of a fronton, or pelota court, that could double as a space for festivals and other community events. Centrally located, on a sloping site with southward views of the Pyrenean foothills, the court, enclosed in prefabricated concrete panels, is placed on the north half of the site, with a plaza to the south. An exposed laminated-wood truss forms the roof structure. The exterior, and the walls surrounding the plaza, are made of Floresta sandstone ashlar. A slatted screen of weathering steel lines the courtyard. This palette echoes the surrounding context of stone and terra-cotta-capped buildings. ■





PHOTOGRAPHY: © PABLO GARCÍA ESPARZA

> "The clear use of material is restrained and thoughtful; each element contributes intentionally to the simple volume of space. It meets the street carefully, with heft marked by two unique details, the inset stone and a well-placed gutter. The massing and siting brilliantly frame an opening, separating the ground plane from the sky plane, and providing a low-slung horizon view of the mountains beyond."
>
> **– Trattie Davies**

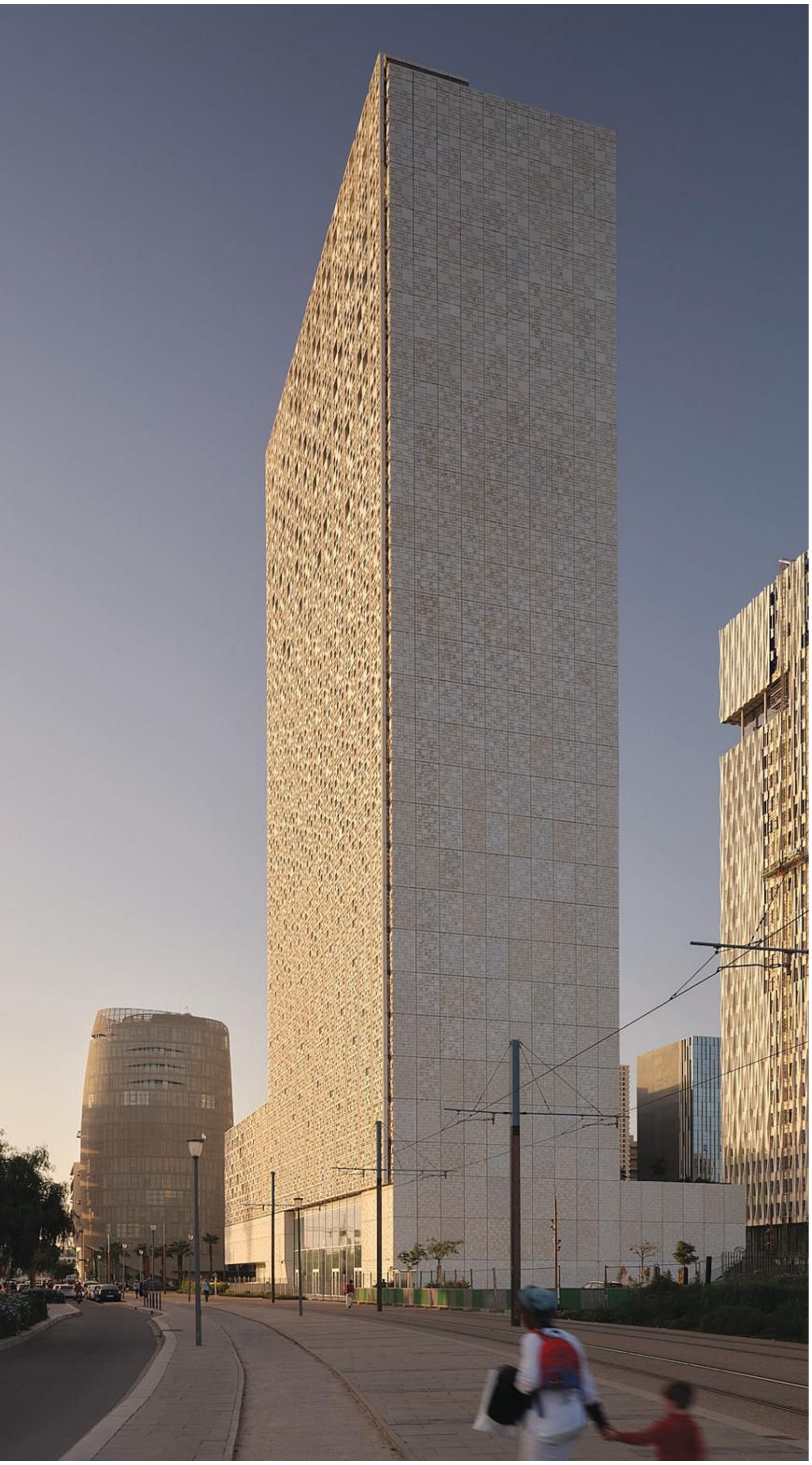
DESIGN TEAM
Engineers: ATEC Aparejadores (construction); Elice Ingeniería (electrical); Agustí & Ozcoidi Estructuras (structural)
General Contractor: ERKI Construcción
Client: Aguilar de Codés City Council

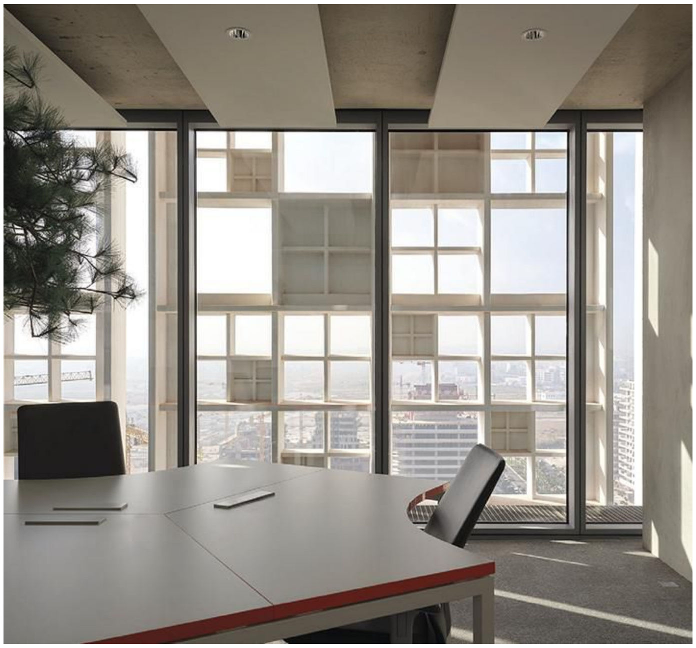
GROUPE3 ARCHITECTES

BCP Tower

Tall Buildings

> **“Through its obsessive exploration of the grid, the BCP Tower manages to seamlessly blend the International Style and local architectural details, to arrive at something wholly new and unexpected both inside and out. The brise soleil and cladding’s overall effect is atmospheric, almost painterly in its play of light and shadow and framed views.”**
>
> **– Bina Bhattacharyya**





IN THE HISTORIC city of Casablanca, a bustling 21st-century financial district named Anfa Place has risen. Groupe3 Architectes, a practice based in Rabat, Morocco, realized a headquarters for BCP Bank that is both rooted in the country’s traditional architecture and projects an image of modernity. Mitigating the harsh Moroccan sun to create comfortable office spaces drove many of the design decisions. The 258,000-square-foot, 21-floor tower rises from a four-story podium and is encased in white concrete and glass. The latter material predominates on the north elevation, with its ocean views, and reduced solar exposure. It is further protected by a double skin of kinetic motorized sunshades. The south facade is composed of an intricate, deep concrete screen, inspired by *mashrabiya*—Moorish carved latticework window and balcony enclosures. The pattern accentuates the tower’s height by expanding in scale as it ascends. The east and west facades are narrow and opaque; they are composed of fiber-reinforced concrete panels debossed with a similar *mashrabiya*-inspired pattern. ■

DESIGN TEAM
Associate Architect: Atelier Rachid Andaloussi
Engineers: Luseo (m/e/p, structural); T/E/S/S (facade); Casavigilance (fp)
General Contractors: Bymaro, Jet Contractor, CMS
Client: Banque Centrale Populaire

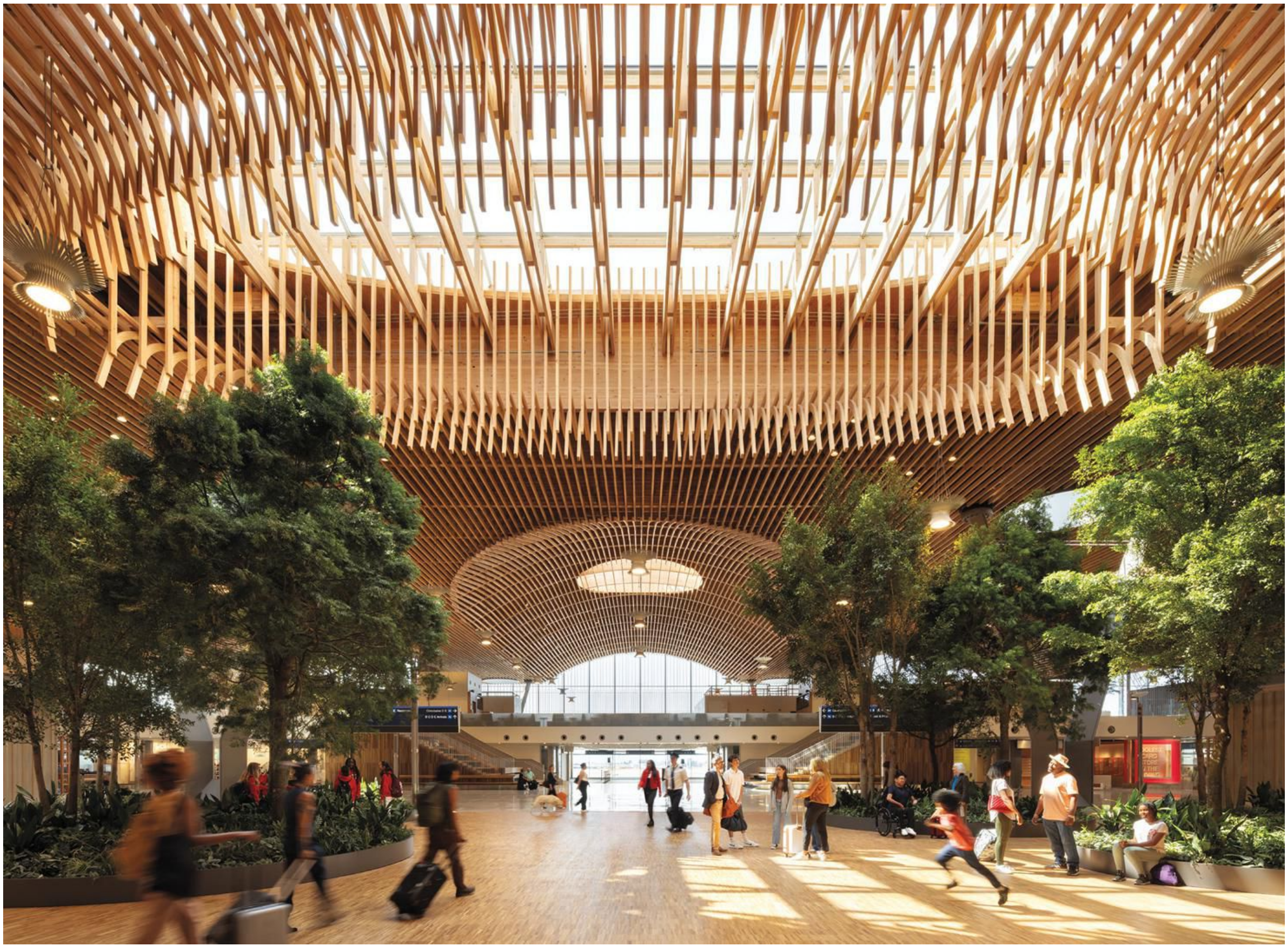
PHOTOGRAPHY: © DOUBLESPACE PHOTOGRAPHY

ZGF ARCHITECTS

Portland International Airport Main Terminal

Transportation & Infrastructure

> "Portland Airport's mass-timber roof is a stunning and original answer to a question all airports have: How do you create an enormous, complex structure that is beautiful despite the multitude of technical, programmatic, and functional requirements? This project excels in sustainability at every level, and elevates the user experience with filtered light, natural materials, and interior landscaping."
>
> **– Bina Bhattacharyya**



PHOTOGRAPHY: © EMA PETER

THE MAIN TERMINAL at Portland International Airport (PDX), by ZGF Architects, sets a sky-high standard for air travel and heralds a new era of civic-scale mass-timber construction. What's more, ZGF realized this daylit, tree-lined headhouse while partially adapting existing infrastructure and keeping the airport operational during construction. Perhaps the most striking element of PDX's design is the modular 36-foot-high mass-timber roof, dotted with skylights and domes, and spanning some 9 acres. (PDX is also the first major airport in the United States to feature a mass-timber roof.) In total, some 3.5 million board feet—2 million for glue-laminated arches, 850,000 for mass-plywood panels, and 600,000 for a lattice made of dimensional lumber—were used to build the roof modules, largely without the need of specialized labor, due to the relative ease of connecting the components. All wood originated from within a 300-mile radius, and nonprofit Sustainable Northwest ensured that 73% of the roof's timber was either FSC certified or could be traced back to family-managed businesses or tribal landowners that engaged in ecologically responsible forestry practices. ■

DESIGN TEAM

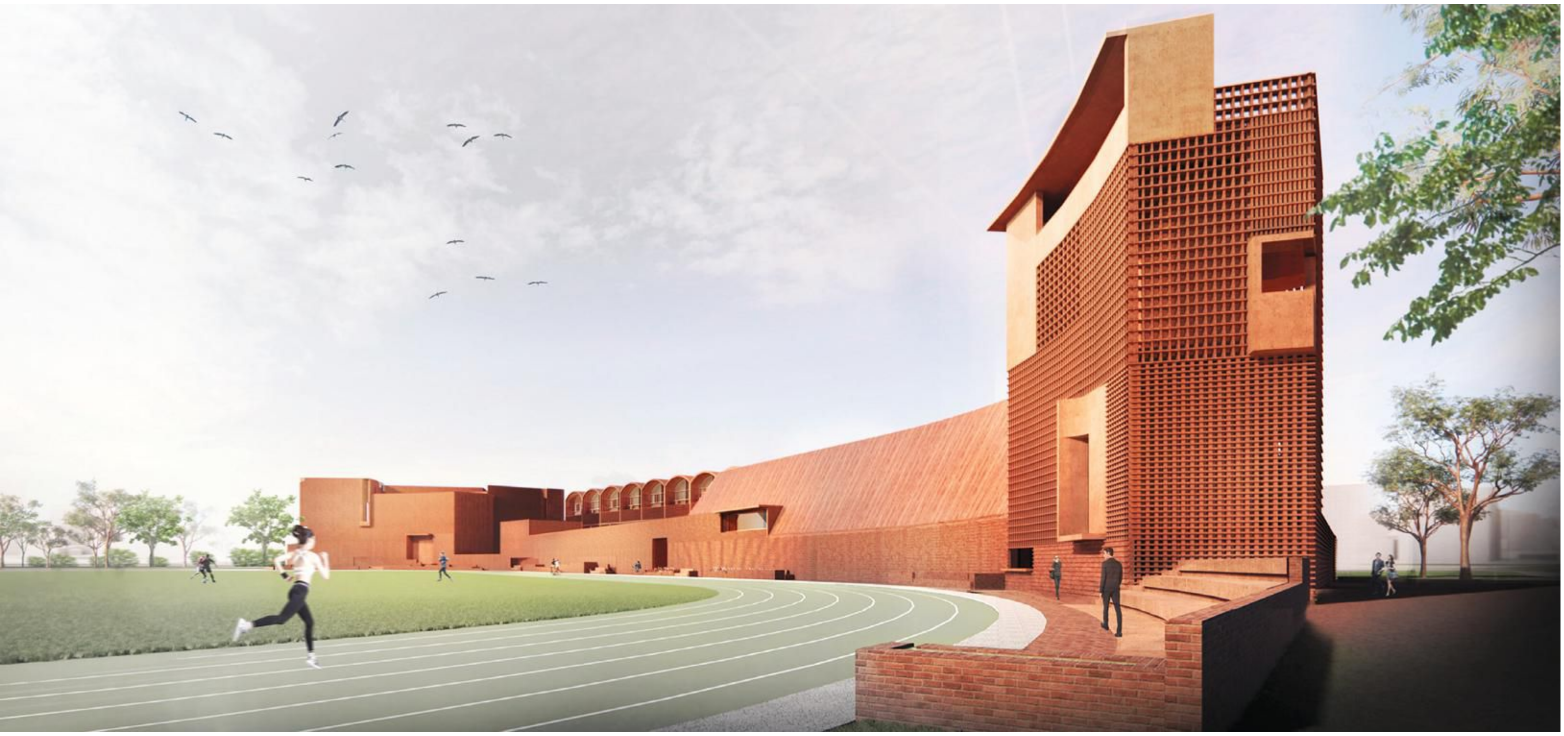
Engineers: KPFF Consulting, Arup (structural); PAE, Arup (m/e/p); GRI (geotechnical); HNTB (civil, air-side planning)
Consultants: W&W AFCO (steel trade partner); Timberlab (timber trade partner); Zip-O-Laminators, Freres, Calvert (fabricators)
General contractor: Hoffman Skanska Joint Venture
Client: Port of Portland

NERI&HU DESIGN AND RESEARCH OFFICE

Shanfeng Les Roches School

Unbuilt (Firm)

DESIGN TEAM
Architect of Record: Arcplus Institute of Shanghai Architectural Design & Research
Engineer: Shanghai Architectural Design & Research (structural, mechanical)
Consultants: Z'scape (landscape); Shanghai Tuopu Curtain Wall (facade); JH Theatre Architecture Design Consulting (theater and acoustics)
Client: Mountain Education Group



NERI&HU Design and Research Office is designing the multipurpose cultural quarter of the Shanfeng Les Roches School—a new vocational institution founded in collaboration with the Swiss hospitality academy of the same name. The school will be located on the eastern tip of Chongming Island, an alluvial wetland on the Yangtze River that is rapidly developing into a suburb of Shanghai. Plans include 205,000 square feet for a diverse program: a black-box theater, art center, bookstore, retail and restaurant spaces, and a 102-key guest faculty dormitory and hotel, which will be accessible to students, teachers, and the greater community. The architects treat the awkwardly shaped plot—bound by a running track and soccer pitch, an existing building, a road, and a canal—as a field condition populated by discrete volumes. Neri&Hu will use red concrete and brick throughout to create a sense of cohesion. ■

> **"Epitomizing what the jury felt an unbuilt work should do, Neri&Hu's submission pushes ideas to an extreme to provoke and advance our collective dialogue about contemporary architecture. Following a dream logic that collages together suggestive fragments of heterogeneous modernisms, the design produces a cinematic unfolding of distinct environments unified through a common tonal palette of brick, red concrete, and terra-cotta."**

– Benjamin Gilmartin

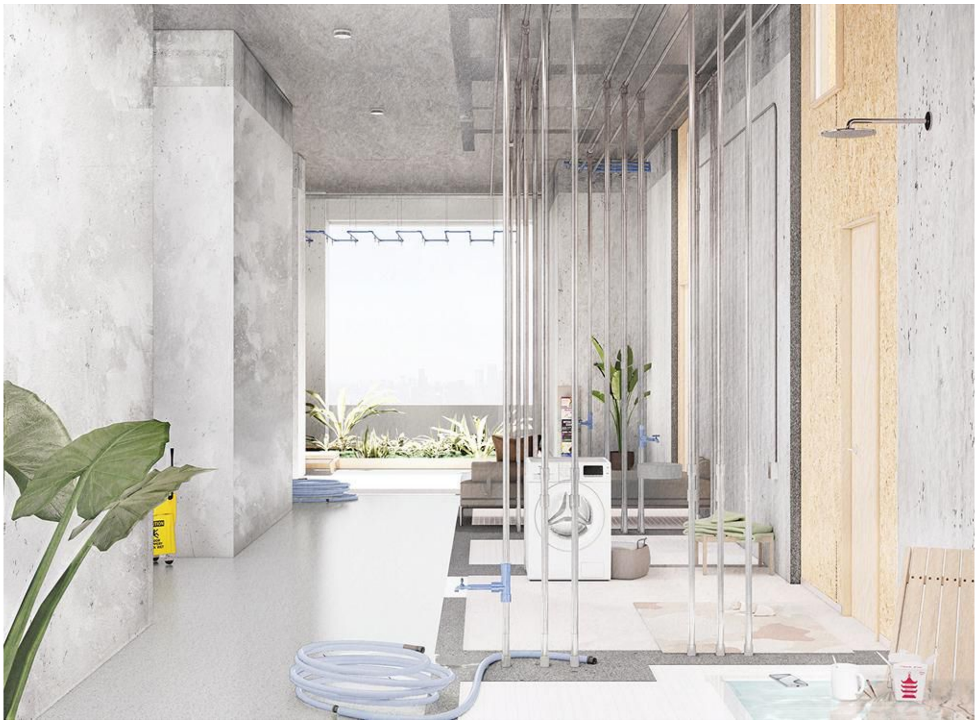
IMAGES: © NERI&HU DESIGN AND RESEARCH OFFICE

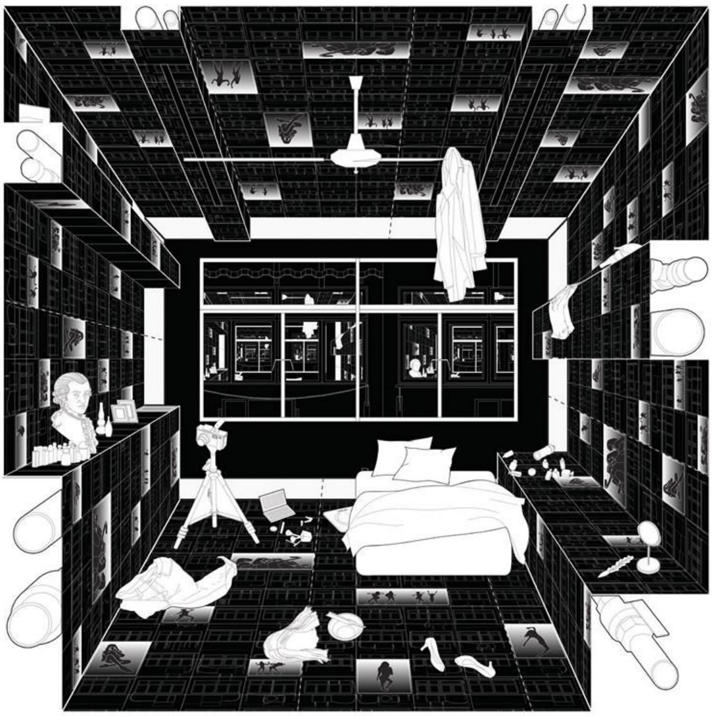
KAR CHING CHARLOTTE CHAN

(de)luxe Living: The Afterlife of Plumbed Space

Unbuilt (Student)

THIS SPECULATIVE project investigates how an overlooked aspect of architecture—plumbing—might become an agent for developing collective living through intentional redundancy and radical reimagining. Kar Ching Charlotte Chan's UC Berkeley master's thesis uses plumbing infrastructure as a point of departure and as a base of comparison between two different vertical-housing types: luxury housing, such as 432 Park Avenue in Manhattan, and underserved high-density communities such as Hong Kong's demolished Kowloon Walled City. The supertall tower is divided into three zones of low, medium, and high water pressure, where various plumbing elements adopt multiple uses. Hot-water risers act as radiators. Cold-water risers are channeled into sprinklers both for fire protection and for watering plants. Studio apartments are arranged around communal bathing areas with cold plunges and *onsen*-like hot tubs. ■

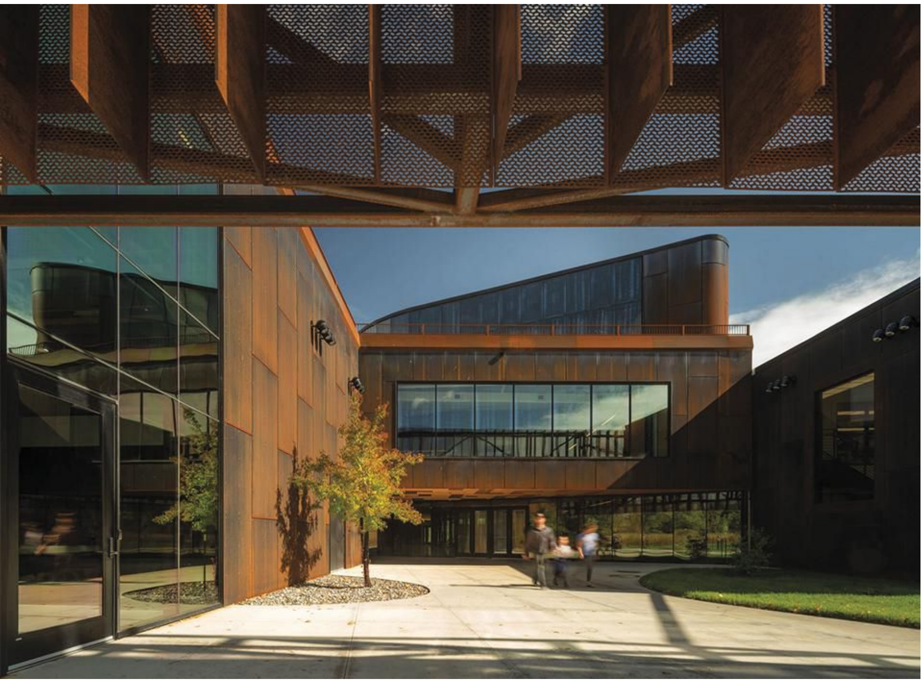




Project Site: Manhattan, New York
School: University of California, Berkeley
Degree: Master of Architecture
Professors: James Leng, Neyran Turan

IMAGES: © KAR CHING CHARLOTTE CHAN

Honorable Mentions

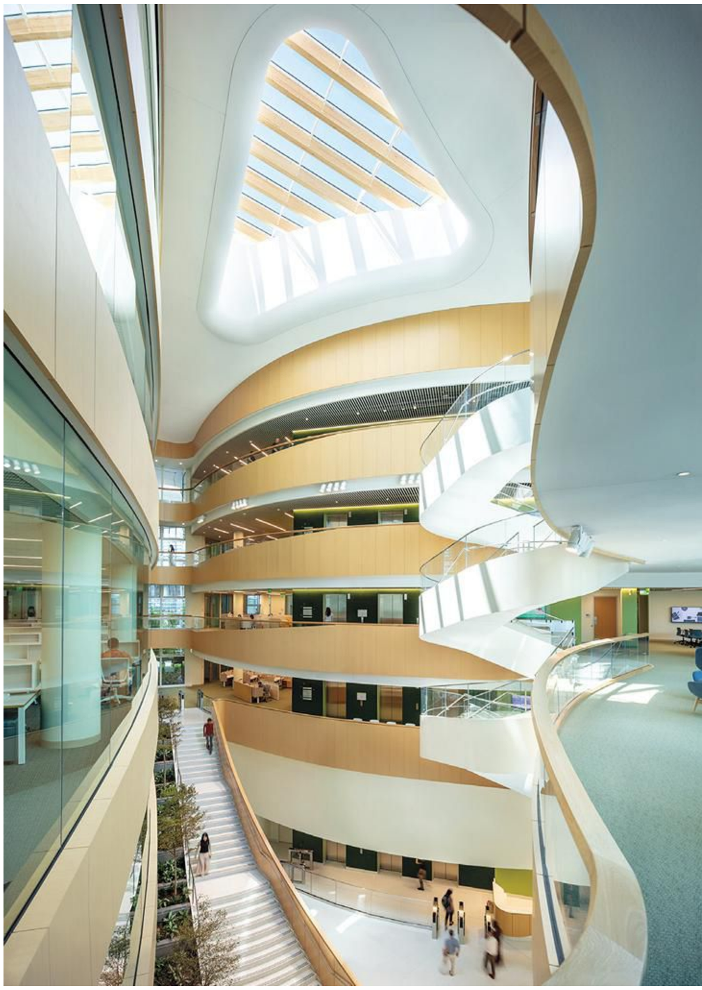


CLB ARCHITECTS

EMIT Headquarters

Adaptive Reuse & Renovation
Sheridan, Wyoming

DESIGN TEAM: KL&A, BG Building Works, Nelson Engineering, Lux Populi, HC Design and Consultant, iBIM, AXE Build

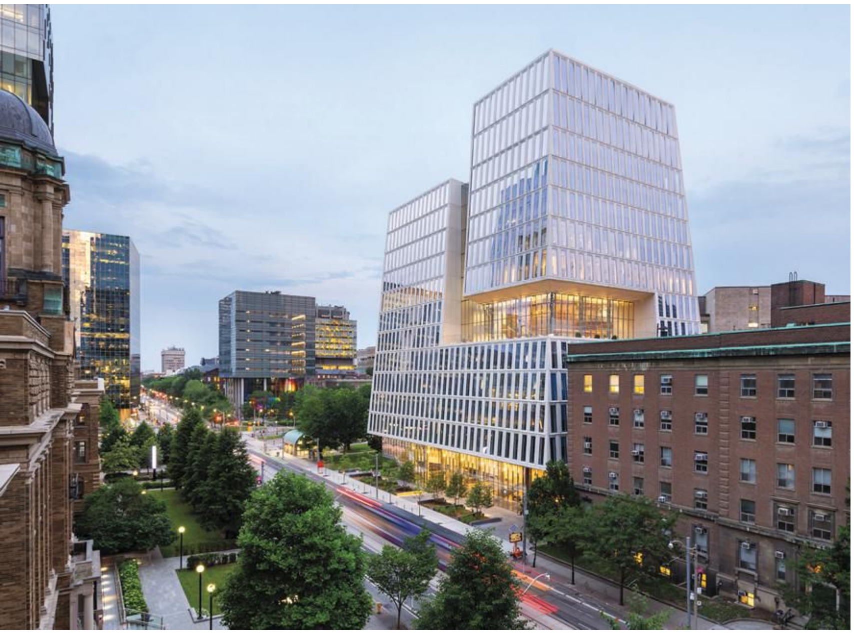


PAYETTE

The Ragon Institute

Health Care
Cambridge, Massachusetts

DESIGN TEAM: Arup, Bristol Engineering, Consigli Construction, The Green Engineer, Studio NYL, Haley & Aldrich, VDA, Acentech, Colburn Guyette, AVH Technology Partners, Walker Consultants, CPP Wind Engineering Consultants, StudioMLA



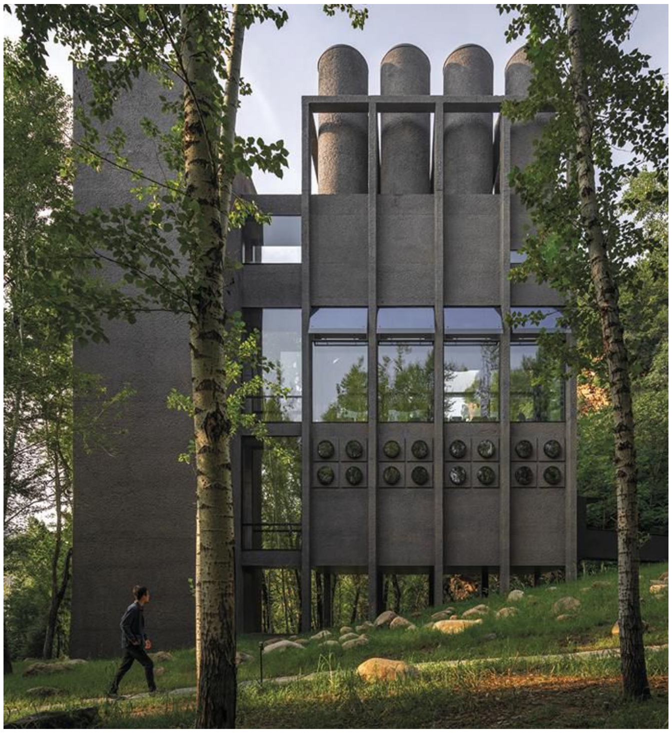
WEISS/MANFREDI

Schwartz Reisman Innovation Campus

Colleges & Universities
Toronto

DESIGN TEAM: Thornton Tomasetti, Crossey Engineering, RJC, Heintges & Associates, Novus Environmental, SLR Consulting, Lighting Workshop, Probel, DTAH, Bousfields, ERA Architects, Cole Engineering Group

PHOTOGRAPHY: © ALBERT VECERKA (BOTTOM); NIC LEHOUX (TOP, LEFT); WARREN JAGGER PHOTOGRAPHY (TOP, RIGHT)

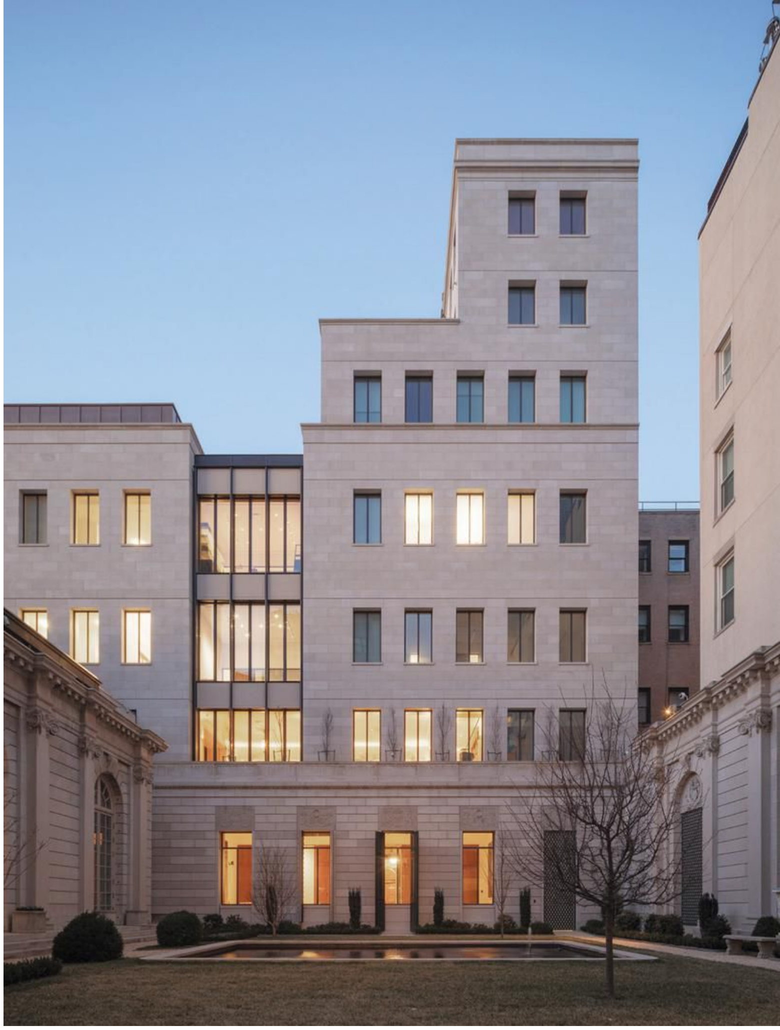


VECTOR ARCHITECTS

Wulingshan Eye Stone Spring

Hospitality
Chengde, China

DESIGN TEAM: Shanghai Urban Architectural Design, RFR Building Design Consulting, DSL Technology Group, Chengde County Hongsheng Construction & Installation Engineering, Beijing Wandanhui Building Decoration Engineering Group



SELLDORF ARCHITECTS + BEYER BLINDER BELLE

The Frick Collection

Museums
New York

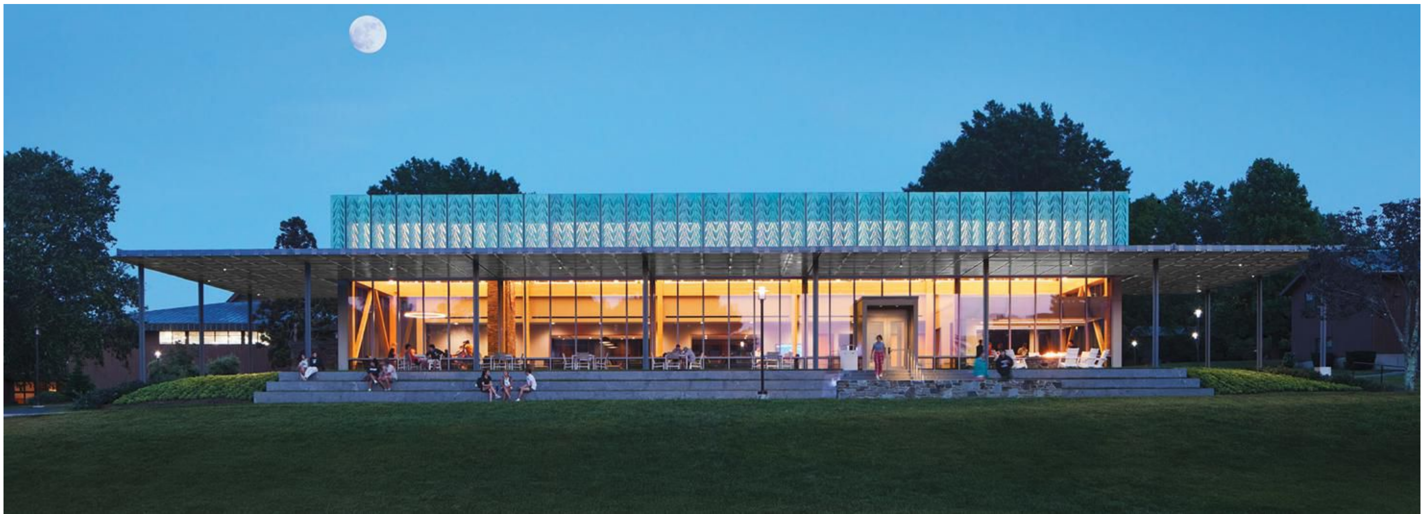
DESIGN TEAM: MPFP, Kohler Ronan, Arup, Philip Habib & Associates, Langan Engineering, Guy Nordenson and Associates, Simpson Gumpertz & Heger, Sciame Construction, Atelier Ten, Lynden B. Miller, Samuel Anderson Architects

IKON.5 ARCHITECTS

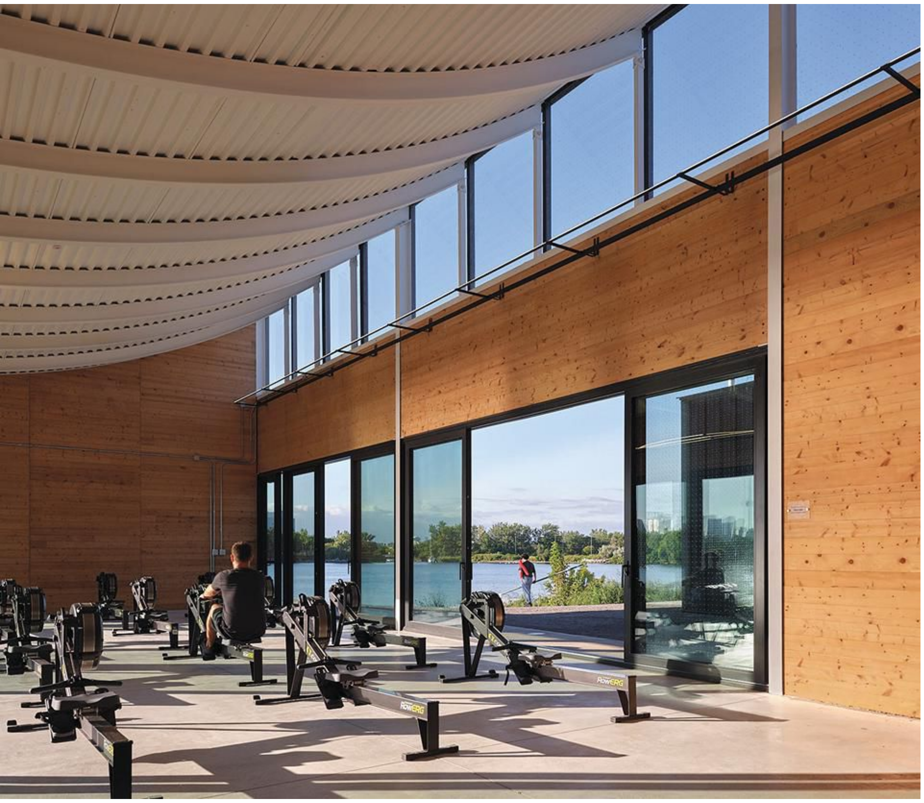
Portsmouth Abbey School Student Center

Pre-K–12
Portsmouth, Rhode Island

DESIGN TEAM: Copley Wolff Design Group, Thornton Tomasetti, Crossman Engineering, Kohler Ronan, Cerami & Associates, Ricca Design Studio, Fisher Marantz Stone, CHA Consulting, Site Specific



PHOTOGRAPHY: © LIU GUOWEI (TOP, LEFT); NICHOLAS VENEZIA (TOP, RIGHT); BRAD FEINKNOPF (BOTTOM)

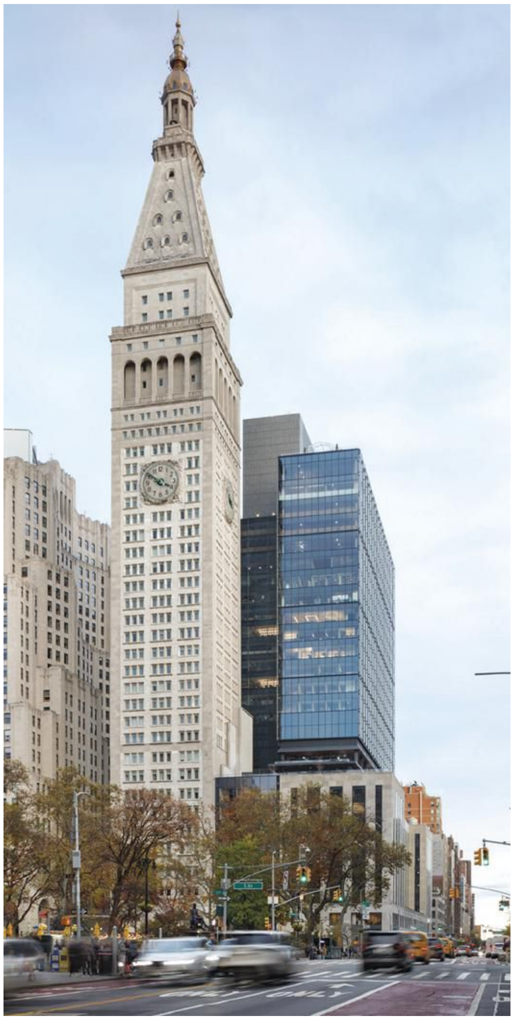


VJAA + RDHA

Lindsay Boathouse

Sports
Toronto

DESIGN TEAM: NAK Design Strategies, Smith & Andersen, Blackwell, Valdor Engineering, Prodigy

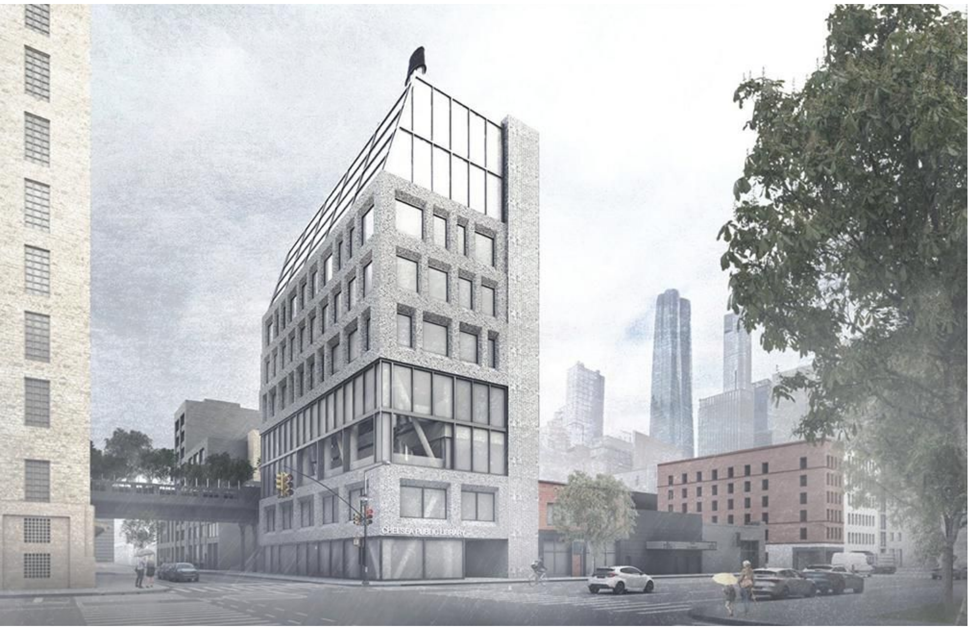


KPF

One Madison Avenue

Tall Buildings
New York

DESIGN TEAM: Rockwell Group, Montroy DeMarco Architecture, Vocon, Severud Associates Consulting Engineers, JB&B, Langan Engineering, GMS, Cerami, CS Caulkins Company, RWDI, Thornton Tomasetti, AECOM Tishman, Code Consultants Professional Engineers, Fried Frank, Development Consulting Services, Milrose Consultants, Higgins Quasebarth and Partners, Walter B. Melvin Architects, Vidaris, Van Deusen & Associates, One Lux Studio, Pentagram, Trilogix Consulting



EMILY ZHENG

Read + Play

Unbuilt (Student)
New York

School: Rensselaer Polytechnic Institute
Degree: Bachelor of Architecture
Professor: Lonn Combs

IMAGES: © EMILY ZHENG (BOTTOM); DOUBLESPACE PHOTOGRAPHY (TOP, LEFT); RAIMUND KOCH (TOP, RIGHT)

SUBMIT YOUR PROJECTS!

Record Interiors 2026

The editors of *Architectural Record* are now accepting submissions for **Record Interiors**. For decades, this annual issue has celebrated noteworthy contributions to building interiors, where clever solutions and material wchoices take center stage.

Winning projects will be selected by an editorial jury and published in the April 2026 issue.

DEADLINE TO SUBMIT:
JANUARY 15, 2026

THE WALLER BY
MICHAEL HSU OFFICE
OF ARCHITECTURE

PHOTOGRAPHY: © CHASE DANIEL

For submission details, visit architecturalrecord.com/call4entries

E-mail any questions to ARCallForEntries@bnpmedia.com. Include "Record Interiors" in the subject line.

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ESFWindows.com

BUILDING TYPE STUDY 1,080

COLLEGES & UNIVERSITIES

96 Princeton University Art Museum
New Jersey
Adjaye Associates with Cooper Robertson

104 Håndværkskollegiet
Herning, Denmark
Dorte Mandrup

110 Schwarzman Centre for the Humanities
University of Oxford, England
Hopkins Architects

PRINCETON UNIVERSITY ART MUSEUM
BY ADJAYE ASSOCIATES WITH COOPER ROBERTSON

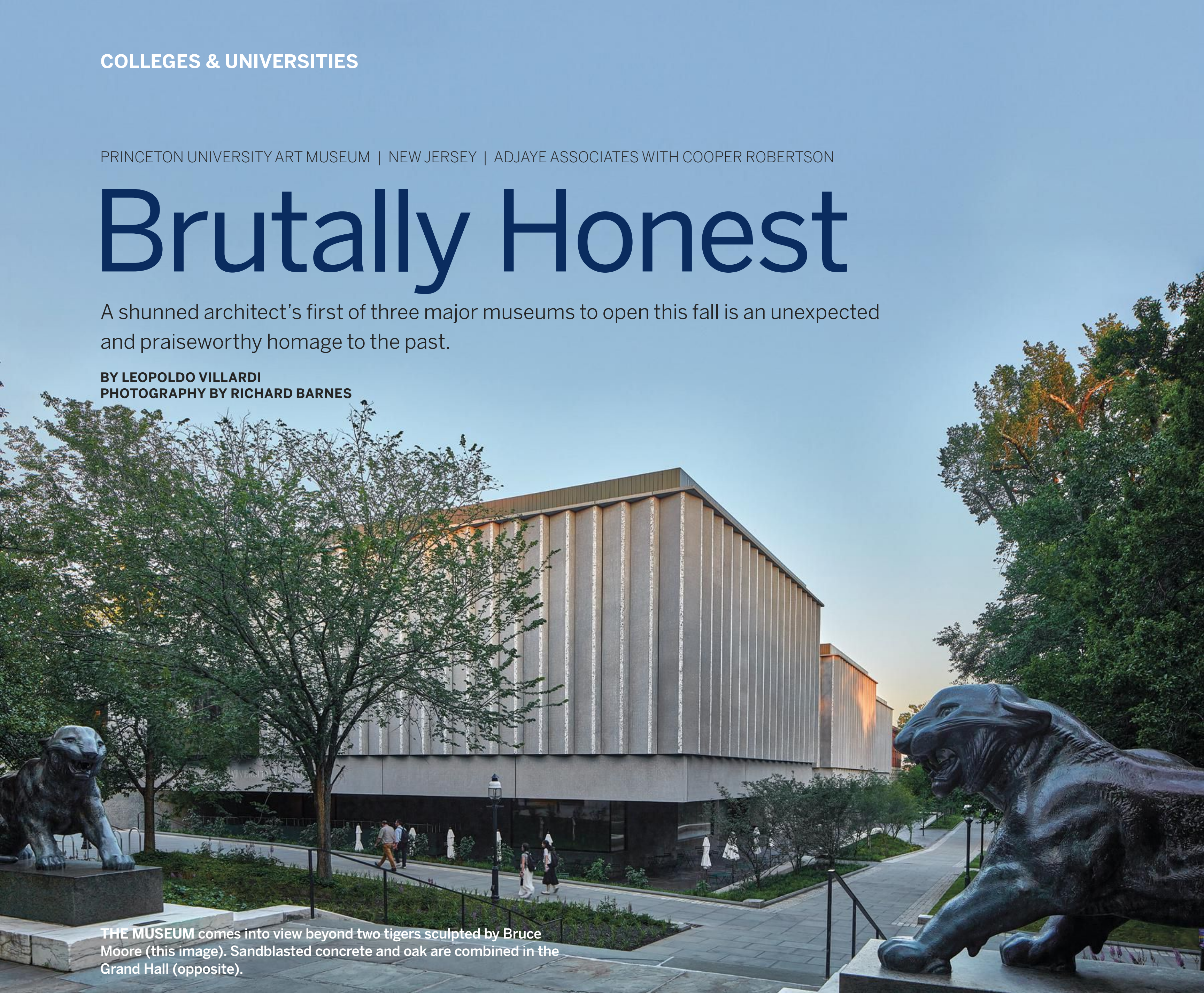
PHOTOGRAPHY: © RICHARD BARNES

PRINCETON UNIVERSITY ART MUSEUM | NEW JERSEY | ADJAYE ASSOCIATES WITH COOPER ROBERTSON

Brutally Honest

A shunned architect's first of three major museums to open this fall is an unexpected and praiseworthy homage to the past.

BY LEOPOLDO VILLARDI
PHOTOGRAPHY BY RICHARD BARNES



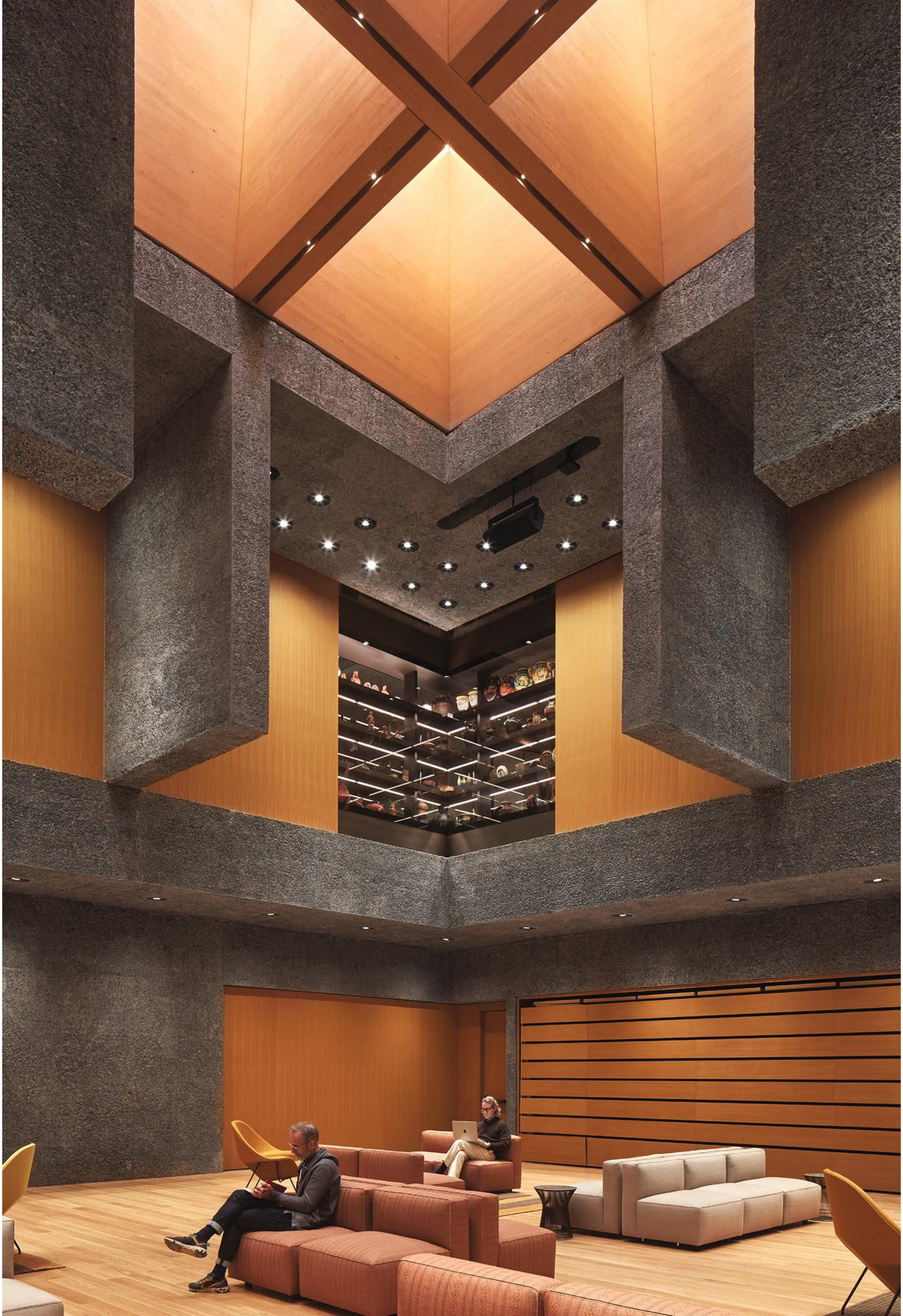
THE MUSEUM comes into view beyond two tigers sculpted by Bruce Moore (this image). Sandblasted concrete and oak are combined in the Grand Hall (opposite).

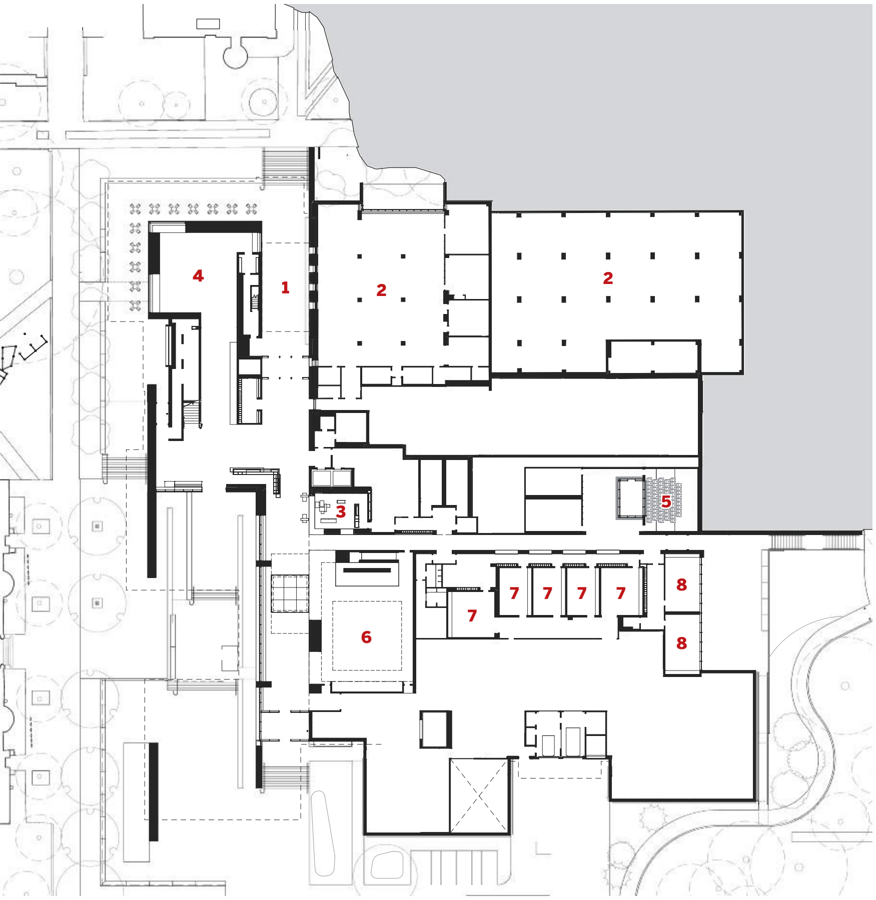
WHEN NEWS broke, in July 2023, of David Adjaye's alleged sexual misconduct, reactions were swift. Forthcoming projects were put on hold or canceled outright, forcing his New York and London offices to downsize. Many clients severed ties with the Ghanaian-British architect. Adjaye's stellar rise quickly shifted to a meteoric fall.

At the time, the new Princeton University Art Museum (PUAM) envisioned by his firm, Adjaye Associates, with Cooper Robertson, was 50 percent of the way through construction. "It would be a fiction to pretend that someone else designed it—he was the lead architect," says James Steward, director of the museum since 2009. Nonetheless, Princeton duly distanced itself from Adjaye, who was absent from the building's opening last month, and the university is not the only institution to face such a predicament. In the coming weeks, the Studio Museum in Harlem and the Museum of West African Art in Benin City, Nigeria, will inaugurate buildings designed long ago by the award-winning architect (see page 59).

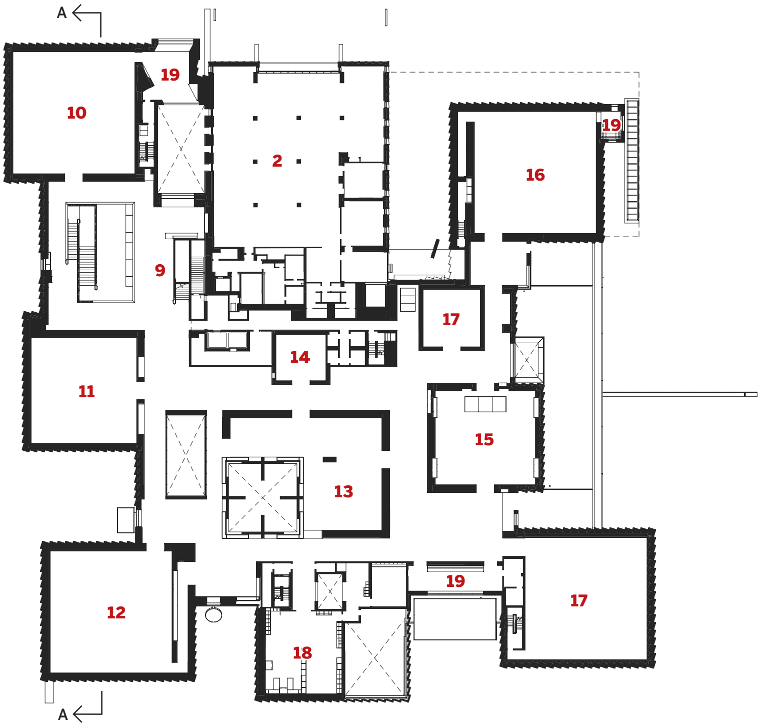
"We have to find ways to separate the work from the maker," says Steward, standing in PUAM's freshly installed European Art gallery. "How many of these artists would we be able to exhibit if we couldn't do that?" Indeed, Adjaye is hardly the first person to have both a checkered personal history and an artistic output worthy of study. And the building, as an oeuvre, has much to impart—it is one of the most striking museums to rise in decades.

PUAM replaces the former home of the museum, the fine arts library, and the department of arts and archaeology, which, since 1989, had been crammed into a confused, century-spanning amalgam of five buildings, each realized in its own architectural style. When Adjaye Associates and Cooper Robertson were hired in 2018, beating out Michael Maltzan Architecture, Johnston Marklee, and Snøhetta, among others, for the job, the team's mandate was clear: modernize the facility, increase space for the display of art, and solve what Steward refers to as the "upstairs/downstairs problem"—the perceived value of a

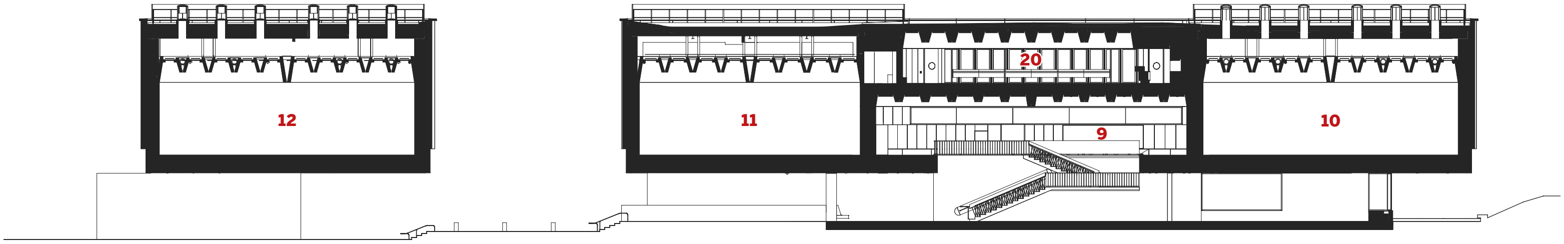




GROUND-FLOOR PLAN



SECOND-FLOOR PLAN



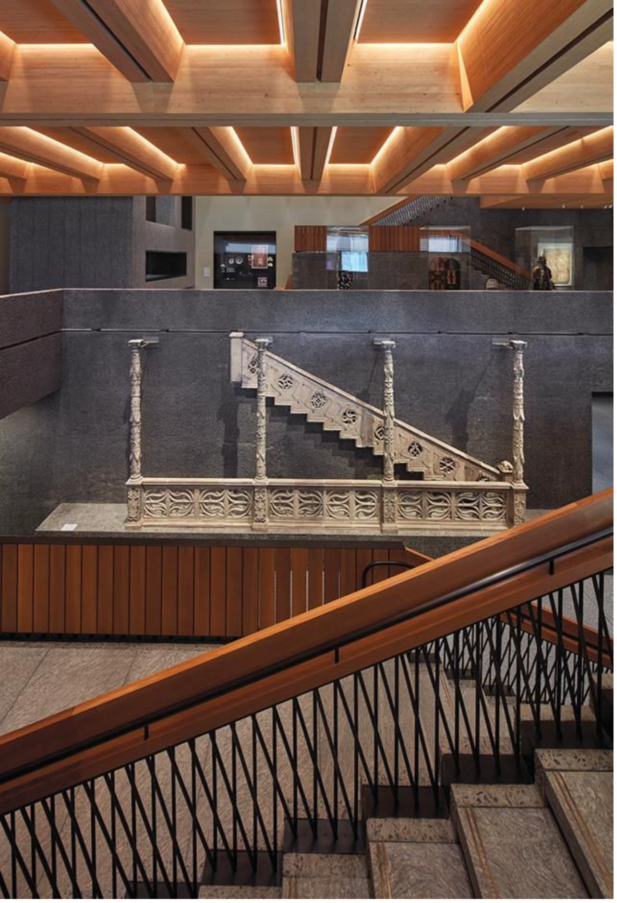
SECTION A - A

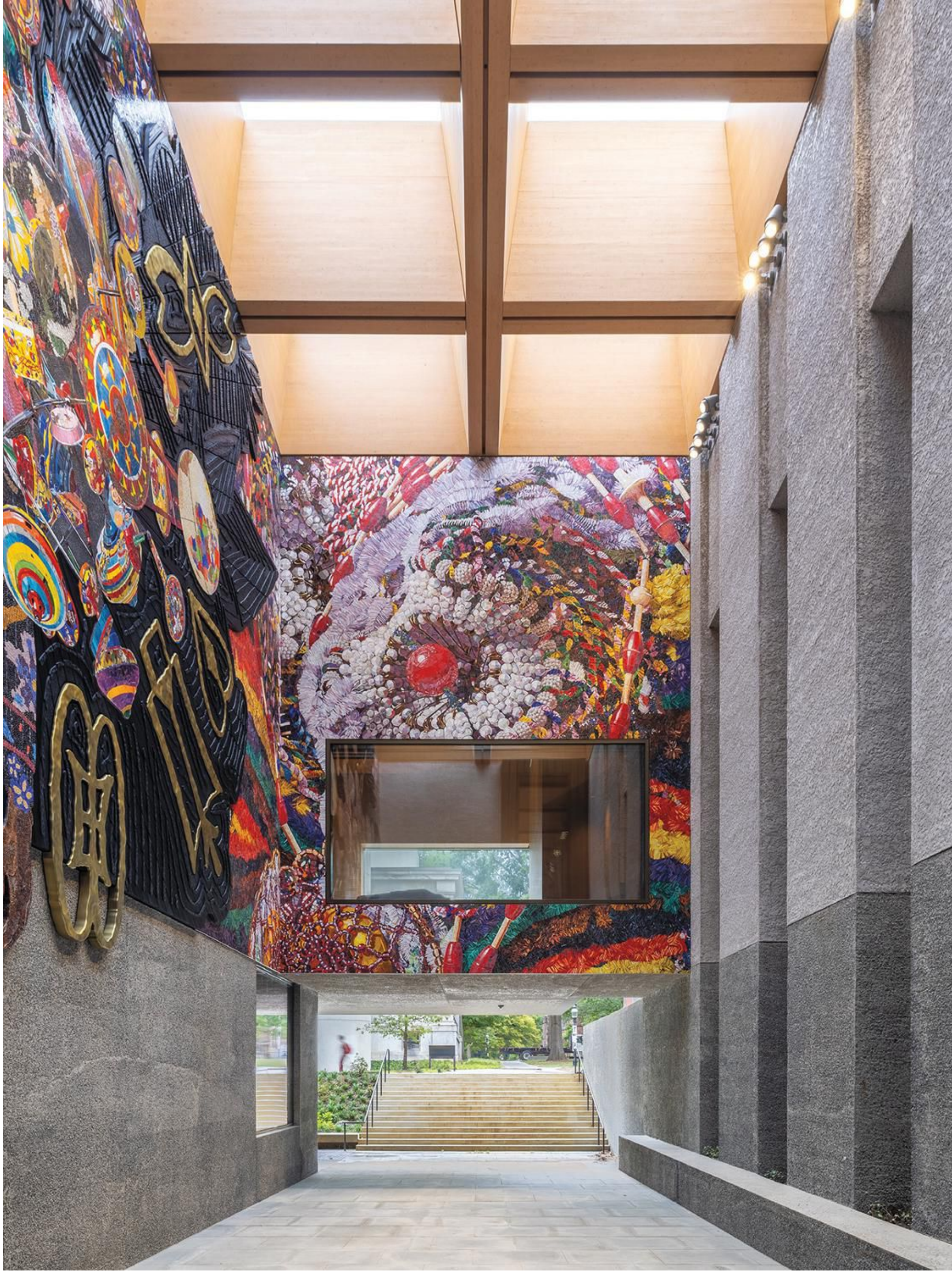
1 ENTRY COURT
2 MARQUAND LIBRARY
3 GIFT SHOP
4 WELCOME GALLERY
5 AUDITORIUM
6 GRAND HALL
7 OBJECT STUDY
8 LAB SPACE
9 ORIENTATION GALLERY
10 EUROPEAN ART
11 ASIAN ART
12 AMERICAN ART
13 ART OF THE ANCIENT AMERICAS
14 PHOTOGRAPHY
15 ANCIENT MEDITERRANEAN ART
16 MODERN AND CONTEMPORARY ART
17 TEMPORARY EXHIBITION
18 CONSERVATION
19 VIEWING ROOM
20 RESTAURANT

work based on its placement within a museum. This meant doubling the building's size to 146,000 square feet.

Scale, in a historic part of campus dotted by quaint Collegiate Gothic edifices, became the primary challenge. Adjaye proposed breaking up the mammoth mass required to fit the program into nine pavilions—each sized to echo neighboring buildings—which would be stitched together and connected. In its final configuration, seven form galleries, an eighth houses conservation studios, and the ninth (a partially reused and reclad 1960s structure) is the fine arts library. Some are firmly planted on the ground; others daringly cantilever. "The strategy also gave each department its own front door," Erin Flynn, partner in charge at Cooper Robertson, points out.

A serrated surface of precast concrete jackets PUAM, unifying these constituent pavilions. It is a robust and muscular gesture—neo-Brutalist, even. Adjaye is clearly building on his experience deploying precast concrete—consider the pitted charcoal-colored surface of 130 William Street in Lower Manhattan, or the patterned panels of his Sugar Hill Housing in Harlem (Record, October 2014). Each module at PUAM





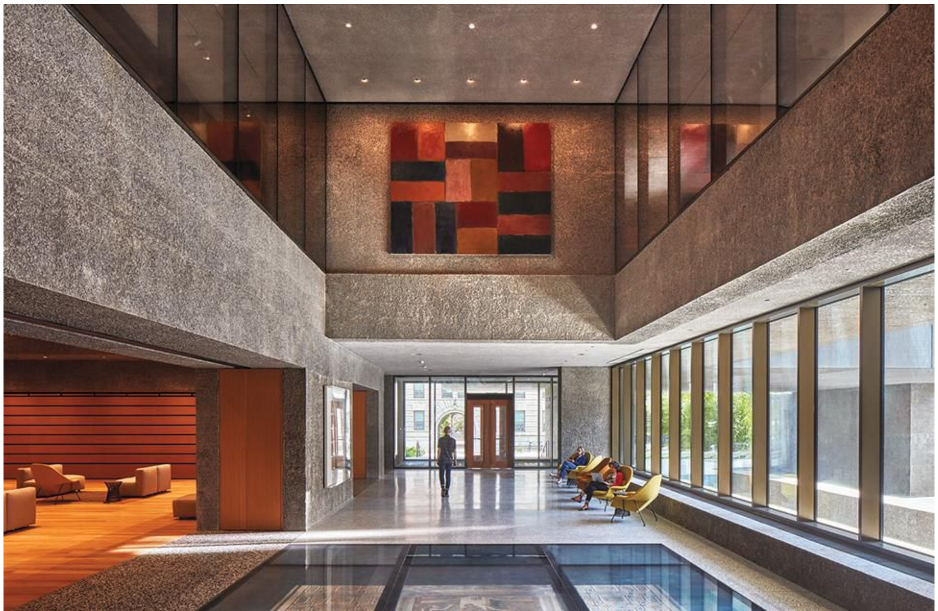
VISTORS walk by a Nick Cave installation in the entry court (right) or beneath a painting by Sean Scully to the south (below, right). A Mallorcan staircase is set in dialogue with the main one (above).

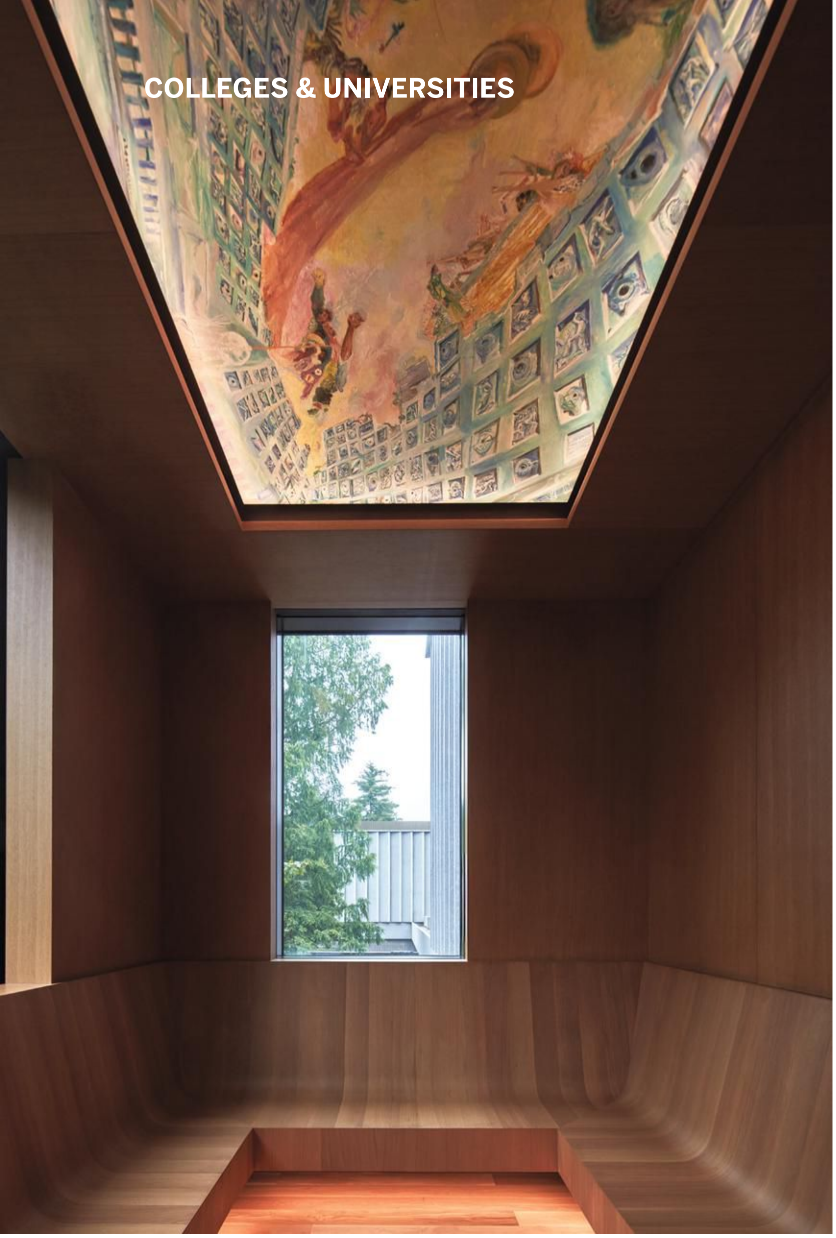
measures 8 feet by 32 feet and includes two serrations, which project beyond the slab cap beneath them. Their tips, filled with a large aggregate, have been ground and polished to expose a field of white and cream-colored calcite. The resultant vertical stripes are radiant, creating a high-contrast complement to the shadows cast by the jagged facade. "We tried different aggregate mixes—a white version, a black version, and an in-between one," says Ron McCoy, Princeton's university architect. "When we viewed the mock-ups next to the neighboring classical buildings," he adds, gesturing to Clio and Whig halls, "we knew which direction to go."

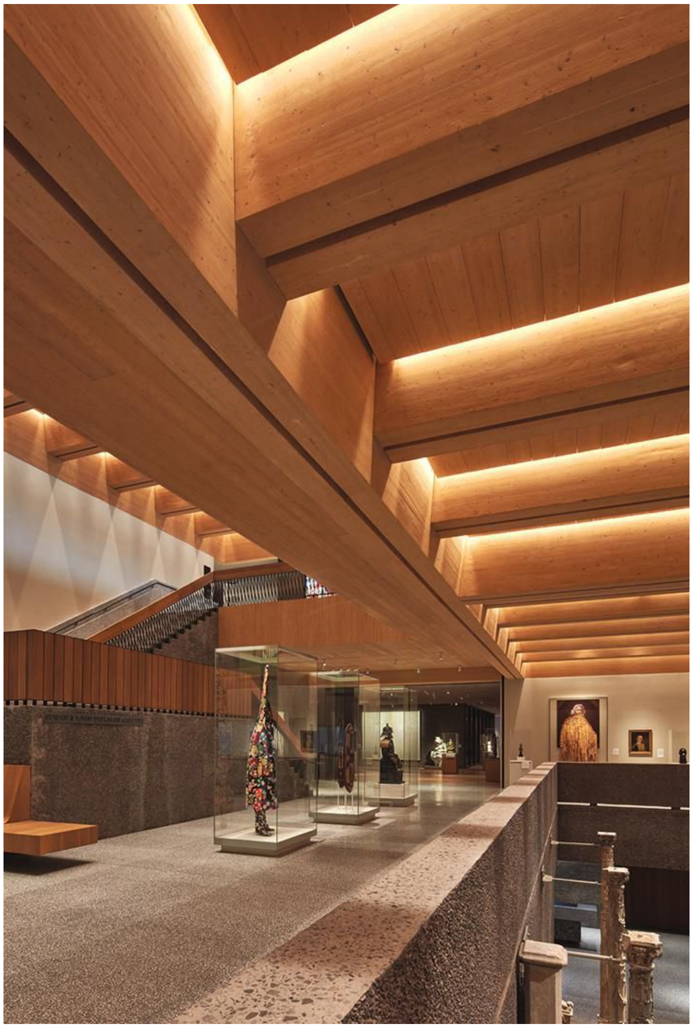
The precast elements, which rest atop a base of darker heavily sandblasted concrete, are accented by battens of extruded aluminum with an anodized bronze finish. They can be found in small swaths, on canopies, and at the recessed parapet, always arranged to reinforce a vertical grain. It all brings to mind the painstakingly hammered corduroy concrete of Paul Rudolph's Art & Architecture Building at Yale, and the work of Carlo Scarpa, that obsessive Italian who could so effortlessly weave together tapestries of texture and often trimmed his *béton brut* with bronze.

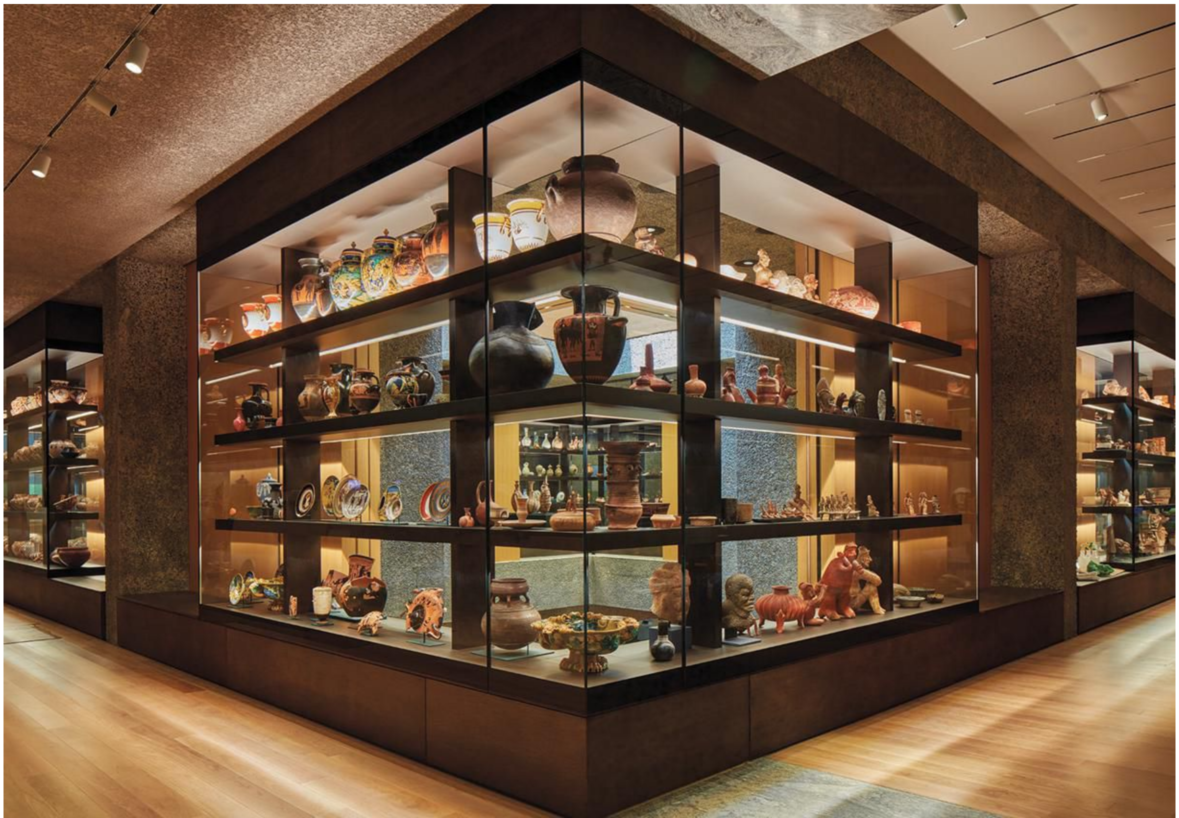
Although PUAM can be entered on all

PHOTOGRAPHY: © JUSTIN HU (TOP RIGHT)







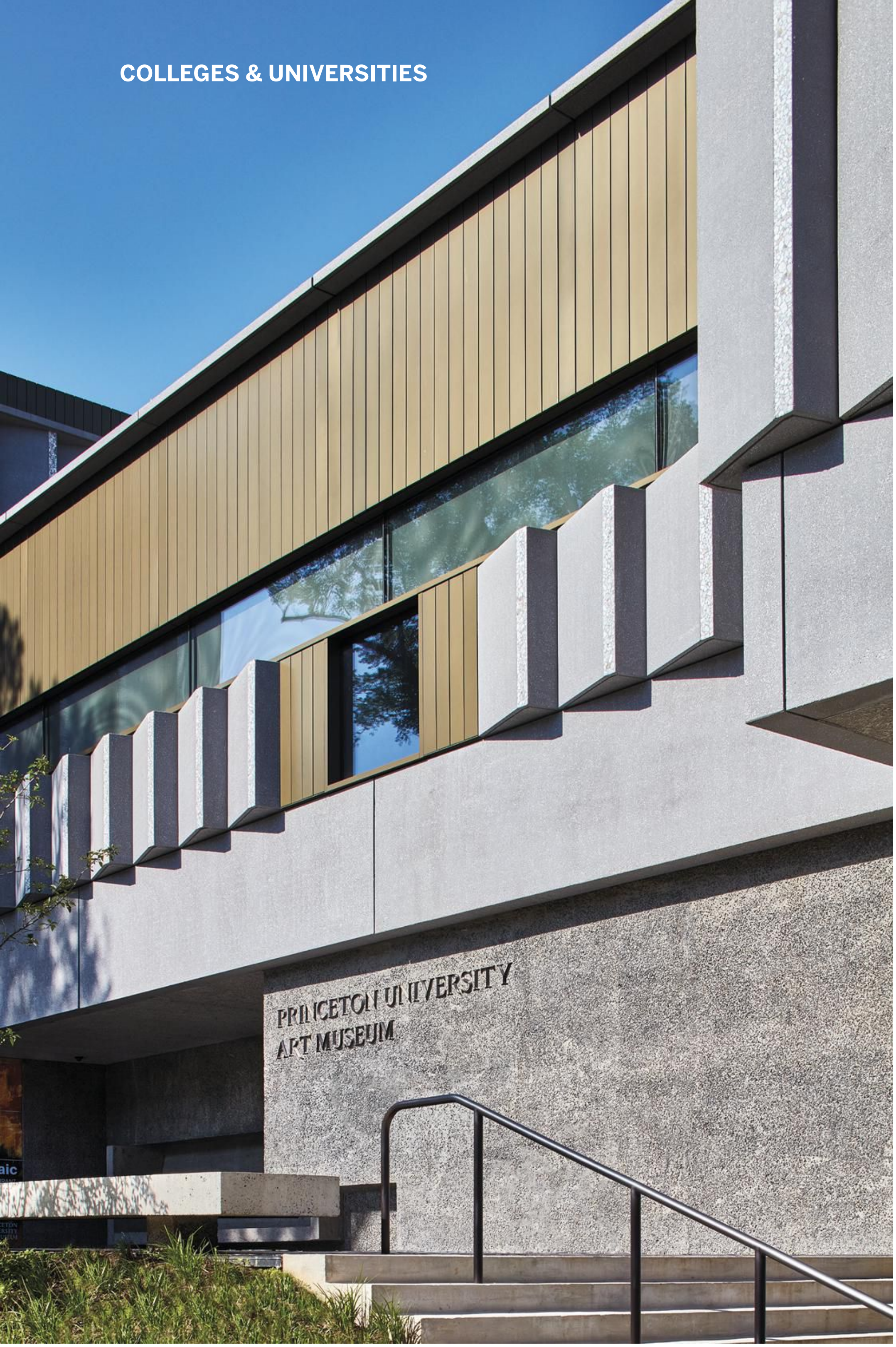


ONE OF SEVERAL so-called viewing rooms (above, left) offers respite and glimpses of campus. The orientation gallery (above), which stays open to the public, leads to casework that shares walls with the Grand Hall (left). Auguste Rodin's *The Age of Bronze* announces the European Art gallery (opposite, top), while *Guanyin* (opposite, bottom) guards the Asian Art gallery.

DUANE WILDER GALLERY

sides—another departure from its predecessor—most public visitors will arrive from McCosh Walk, to the north (admission is free of charge). From there, they move down a staircase and beneath one of the floating pavilions before reemerging in an open-air triple-height entry court capped by skylights and a matrix of mass-timber trusses (the first hint of a material that will feature more prominently inside). A monumental installation of a figure, rendered in mosaic tile, metal, and wood (sourced from trees felled on-site) by artist Nick Cave bends down in a prodigious gesture of welcome.

This entrance lies on a north–south axis that begins with a gate on Nassau Street, the university's historic town-and-gown boundary, and continues through PUAM. McCoy's erstwhile predecessor, Ralph Adams Cram, once envisioned a series of courtyards for this same plat (illustrated in a 1910 issue of RECORD as part of Montgomery Schuyler's American-campus series), and the new structure helps to



THE SERRATED facade, with its polished tips, rests atop a sandblasted concrete base (left). The museum sits along a campus axis (opposite).

finally manifest this idea. Inside, the almost dauntingly long corridor has been punctuated by special moments—museumgoers and students pass by a stair hall, which leads to most galleries and the third-floor restaurant, plus a gift shop, architecturally embedded vitrines (in walls and floors), views out to campus, and the remarkable Grand Hall.

This multipurpose room, designed as a lecture hall, venue, and lounge, packs a punch. Rectangular in plan, it is lined with heavily sandblasted concrete. One story up, solid corners have been replaced by glass casework with dense displays of vessels and pottery. Four fins—Steward likens them to flying buttresses—project outward from the center of each wall, drawing eyes upward to a deep cruciform truss nearly 30 feet overhead. The Grand Hall seems to be a long-lost sibling of the vestibule at Louis Kahn's Yale Center for British Art. Instead of smooth concrete, pewter-colored stainless steel, and oak paneling, Adjaye has leaned into a more textural palette of roughened concrete, oak as well as black spruce, bronze, and terrazzo.

The Grand Hall is just as much a technological feat as it is an architectural one. Retractable auditorium-style seating can accommodate up to 236 people. A mechanized stage, flush with the floor, can rise as high as 36 inches. Sliding panels can enclose the casework, and integrated shades can darken the room.

To the east is the 12,000-square-foot education center, the heart of the institution's pedagogical mission. Five classrooms dedicated to object study (where students and faculty can interrogate pieces), a 70-seat auditorium, seminar rooms, and two wet labs are situated here. "In the old building, we were marshaling about 10,000 objects per academic year," Steward explains. "We've done an analysis of the objects that are most frequently used in teaching, and those are stored on-site."

Back near the entry court, visitors slip off the main north–south axis into a double-height stair hall that leads to the second floor. Here, the use of mass timber as the museum's load-bearing ceiling structure comes into full view, and the volumetric complexity of the pavilioned scheme becomes clearer.

Visitors enter each of these expansive galleries through portals of misty granite, and amble from one to another through smaller curated spaces. "I never fantasized that we could get a floor plate large enough to fit 95 percent of the galleries, but miraculously we did," says Steward. In total, the second floor includes 32 display areas—the smallest being 144 square feet and the largest (the pavilions) being about 4,000 square feet. Gone are the bland white walls that abound in so much present-day museum architecture. Even the space dedicated to modern and contemporary art is a full-bodied ivory, akin to plasterwork. Wendy Evans Joseph, who worked on the exhibition design, collaborated closely with curators to develop color families and select fabric backdrops for the galleries—deep blues and blue-greens for European Art, lighter and jewel tones for American Art, and so on.

A perennial issue in museum design is balancing daylight and artificial light without damaging the objects on display. Five of the large galleries prominently feature V-shaped

glue-laminated black spruce beams, 18 feet overhead and varying between 39 to 87 inches in depth, which conceal building systems and form coffers spanned by light-diffusing scrims. Above them, hidden from the visitor, is a 7-foot-tall attic, flooded by daylight introduced by an array of controllable solar tubes. “Museum buildings, in many ways, are like laboratories—dense with mechanical, electrical, lighting, A/V, and security systems that could easily overwhelm a space. At PUAM, we designed these systems to disappear into the architecture,” says Marc McQuade, a former associate principal at Adjaye Associates who had worked on the project from its inception.

The sprawling new structure allows the museum to exhibit about 5 percent of its collection of 117,000 objects (up from the previous 2 percent). Steward is proud of this achievement, considering the doubled square footage of the building and the more than doubled number of works on display. With rotations, that figure could reach 10 percent.

Museumgoers are also bound to encounter, where lighting constraints permit, apertures with contextualizing views of campus. “One of my critiques of museum architecture is that it’s so interchangeable—that a museum could equally be in Berlin or Beijing,” Steward says. Especially inquisitive visitors are rewarded with the discovery of three “viewing rooms,” tucked into the corners of the museum. One such room surrounds visitors with faceted walls, while windows allow them to peer both toward campus and back into the entry court. Another, ringed by bentwood banquettes, features Jane Irish’s depiction of the cosmos overhead like a ceiling fresco.

A building, especially one as large and complex as this one, is never about a single person, even if the vision seems singular. Adjaye has said as much: “Architecture should have more weight to it than just being a series of signatures that become recognizable,” he told RECORD. Hundreds of people were ultimately responsible for PUAM’s realization. But it is also difficult to deny his hand, or to challenge the idea that his practice has recharted the course of contemporary museum design over the past two decades. This museum in particular does not take the lazy approach of letting the art “speak for itself”—PUAM is on par with the very collection it seeks to display. It is undeniably an exceptional work of architecture and a worthy addition to the pantheon of great American museums. So, who deserves the credit? ■

Credits

ARCHITECT: Adjaye Associates — David Adjaye, Joe Franchina, Daeho Lee, Rubi Xu, Paula Sanchez, Lincoln Antonio, Ella Arne, Ryan Ball, Abraham Burrell, Celia Imrey, Marc McQuade, Matthew Storrie, project team

EXECUTIVE ARCHITECT: Cooper Robertson — Erin Flynn, partner in charge; Bruce Davis, Andrew Barwick, Wendy Cronk, Collin Gardner, Lloyd Helen, Mark Miller, Devanshi Gajjar, Aidan Loweth, Iris Kim, project team

ENGINEERS: Kohler Ronan (m/e/p); TY Lin (structural); Nitsch Engineering (civil); Carlin Simpson & Associates (geotechnical)

CONSULTANTS: Field Operations (landscape); Heintges (facade); Tillotson (lighting); Studio Joseph (exhibition/casework design) Harvey Marshall Berling (AV/IT); Cerami (acoustics); Samuel Anderson Architects (conservation); Reg Hough Associates (concrete)

GENERAL CONTRACTOR: LF Driscoll

CLIENT: Princeton University

SIZE: 146,000 square feet

COST: withheld

COMPLETION DATE: October 2025

Sources

MASS TIMBER: Nordic

CLADDING: Madison Concrete, Bétons Préfabriqués Du Lac (concrete); AGM (metal panels)

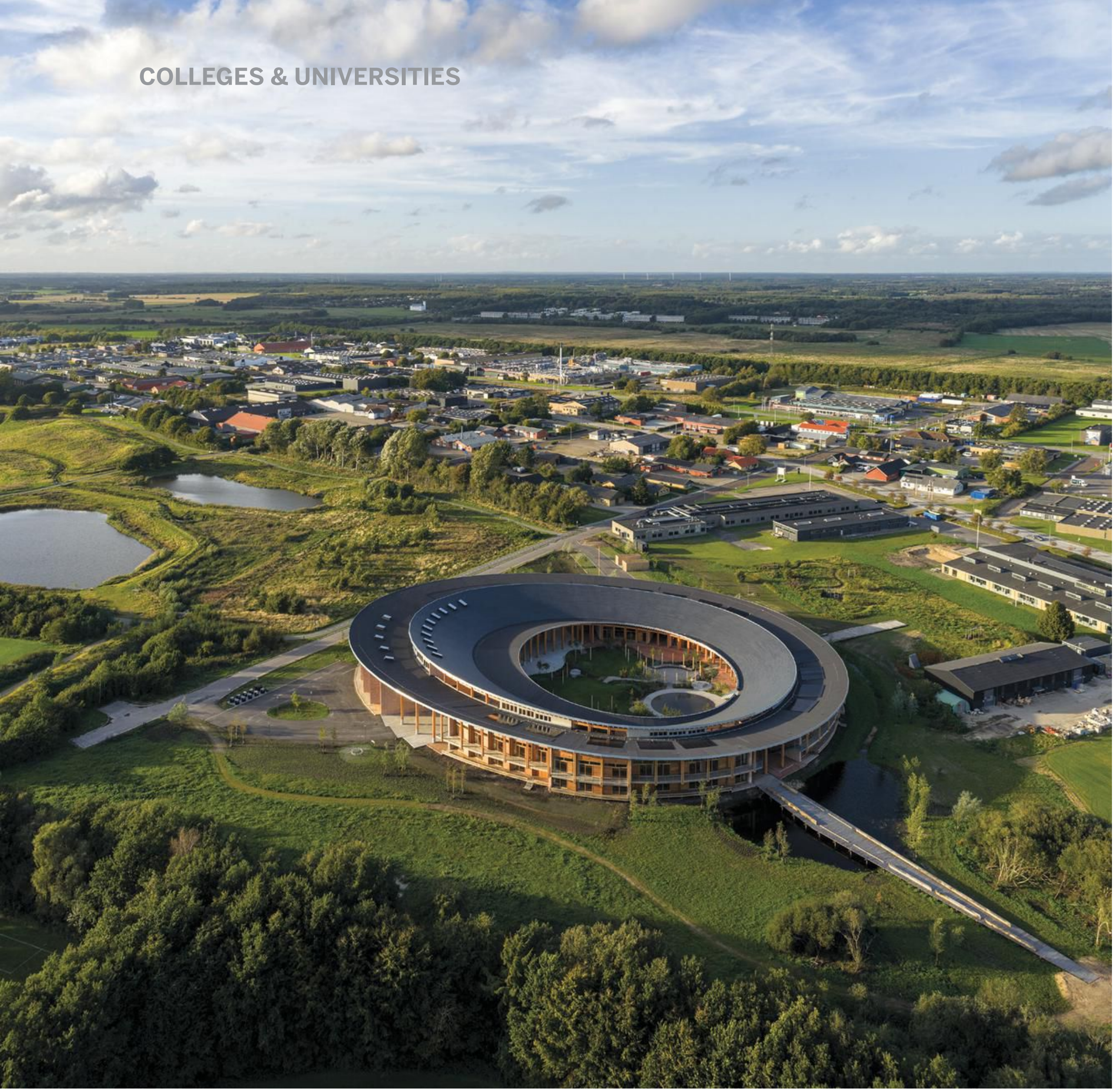
ROOFING: Tremco, Sarnafil

GLAZING: Kawneer, Acurlite

DAYLIGHTING: Solatube

INTERIOR FINISHES: Goppion, Kubik Maltbie (casework); Click Netherfield (gallery display); Pyrok, Armstrong (acoustical ceilings); Kwik-Wall, Transwall (partitions); Redline & Redline, PDM (cabinetry); Benjamin Moore, Sherwin-Williams (paints); Patterson Flynn Martin, Warp & Weft, Nanimarquina, Swell (acoustical panels); Caesarstone, Richlite (solid surfacing); Bentley (carpeting); Roman Mosaic (terrazzo)

LIGHTING: Marset, Nemo Lighting, Artemide, Litelab, Lutron



“WHEN WE DECIDED to create a foundation, we had to think about how to be philanthropic,” says Kristian May, director of Denmark’s Fonden for Håndværkskollegier (FfH). “What challenges in society might we address? One of them is that not enough young people want to be educated in the manual trades.” After a first campus in the coastal town of Horsens, FfH’s second “handwork college,” as the term literally translates, is located in Herning, a small but dynamic town in rural Jutland. “College” is a little misleading, since these are not places of education per se—rather, their primary function is to offer affordable housing to young people starting out in the construction trade (plumbers, carpenters, metalworkers, housepainters, etc.). Apprentices in local firms, they live at the Håndværkskollegiet for an average of four and a half years, during which time they benefit from on-site workshops where, in the evenings and on weekends, they can hone their skills under a mentorship arrangement. “Residents devise their own program,” continues May. “We seek to foster a community spirit and hope that apprentices in one trade will find inspiration by watching what happens in the others.” FfH is currently planning a third campus in Roskilde, just west of Copenhagen.

In such a context, the architecture itself has an inspirational role to play, not to mention a didactic function. To ensure that quality matched ambition, FfH organized a design competition for the Herning campus in 2021, to which it invited five renowned Danish firms, among them C.F. Møller Architects and Schmidt Hammer Lassen. Located on a windy and waterlogged site at the town’s edge, with the local technical college to the east (where many apprentices study intermittently), and lakes and heathland to the west, the 98,000-square-foot complex accommodates up to 84 young people between the ages of 18 and 28. “I imagined our project as a floating island in the wetland,” says Dorte Mandrup, principal of the winning office.

As designed by her namesake Copenhagen-based firm, Herning’s new facility is organized around a generous planted courtyard that shelters outdoor activities

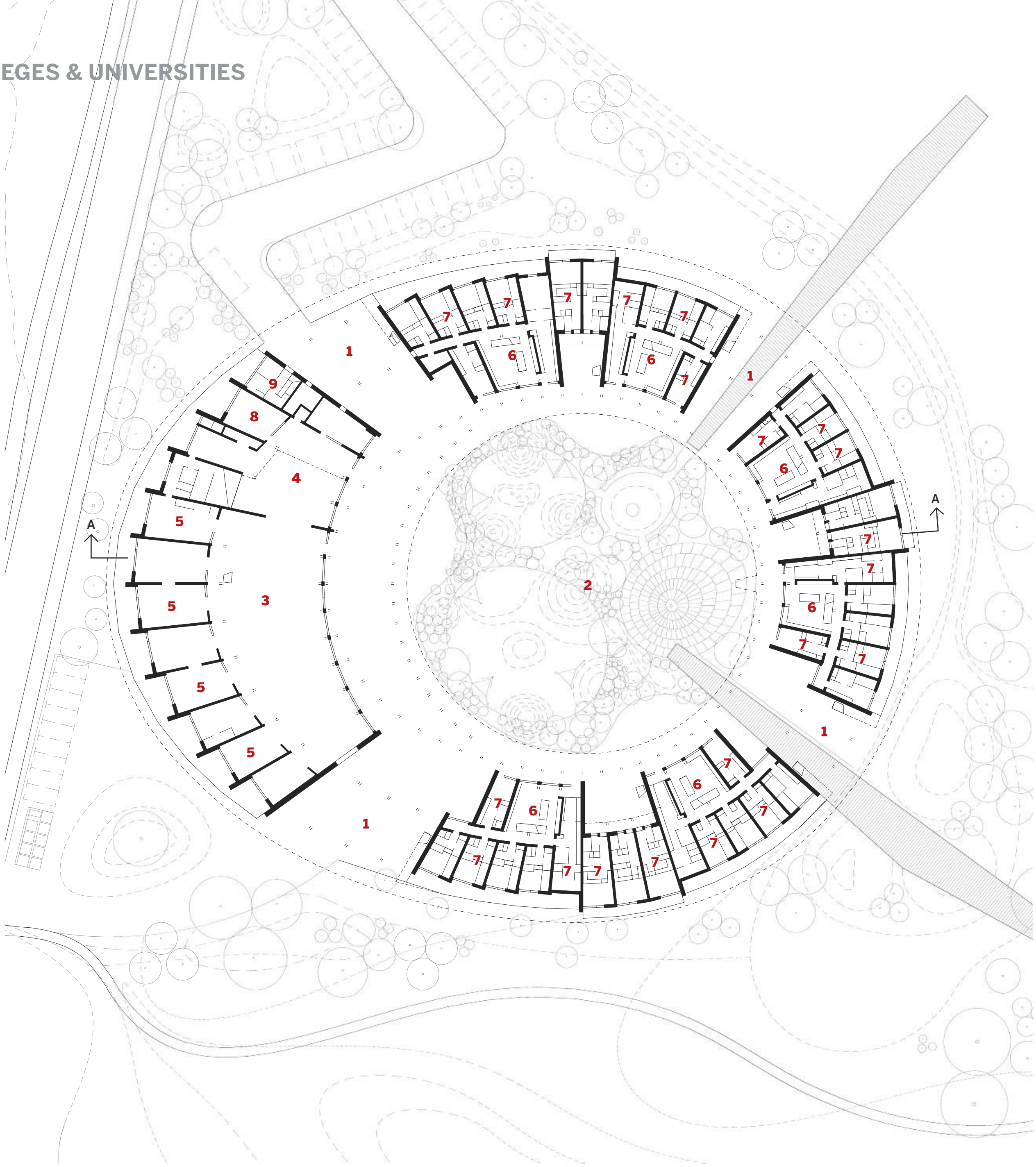
SET ON a heathland site in a rural Danish community, the facility connects to a technical college (above and right).

HÅNDVÆRKSKOLLEGIET | HERNING, DENMARK | DORTE MANDRUP

Making Rounds

Exemplary accommodations for apprentices promote building trades.

BY ANDREW AYERS
PHOTOGRAPHY BY ADAM MØRK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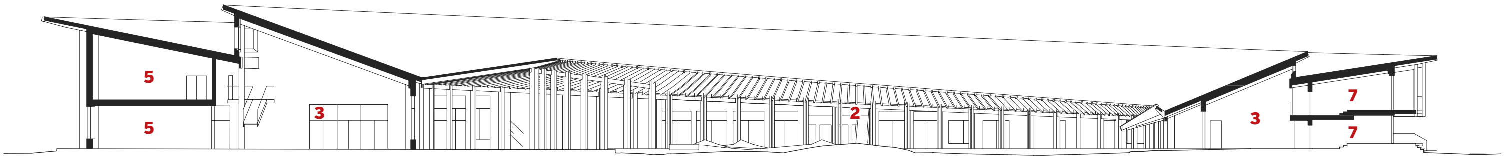
GROUND FLOOR PLAN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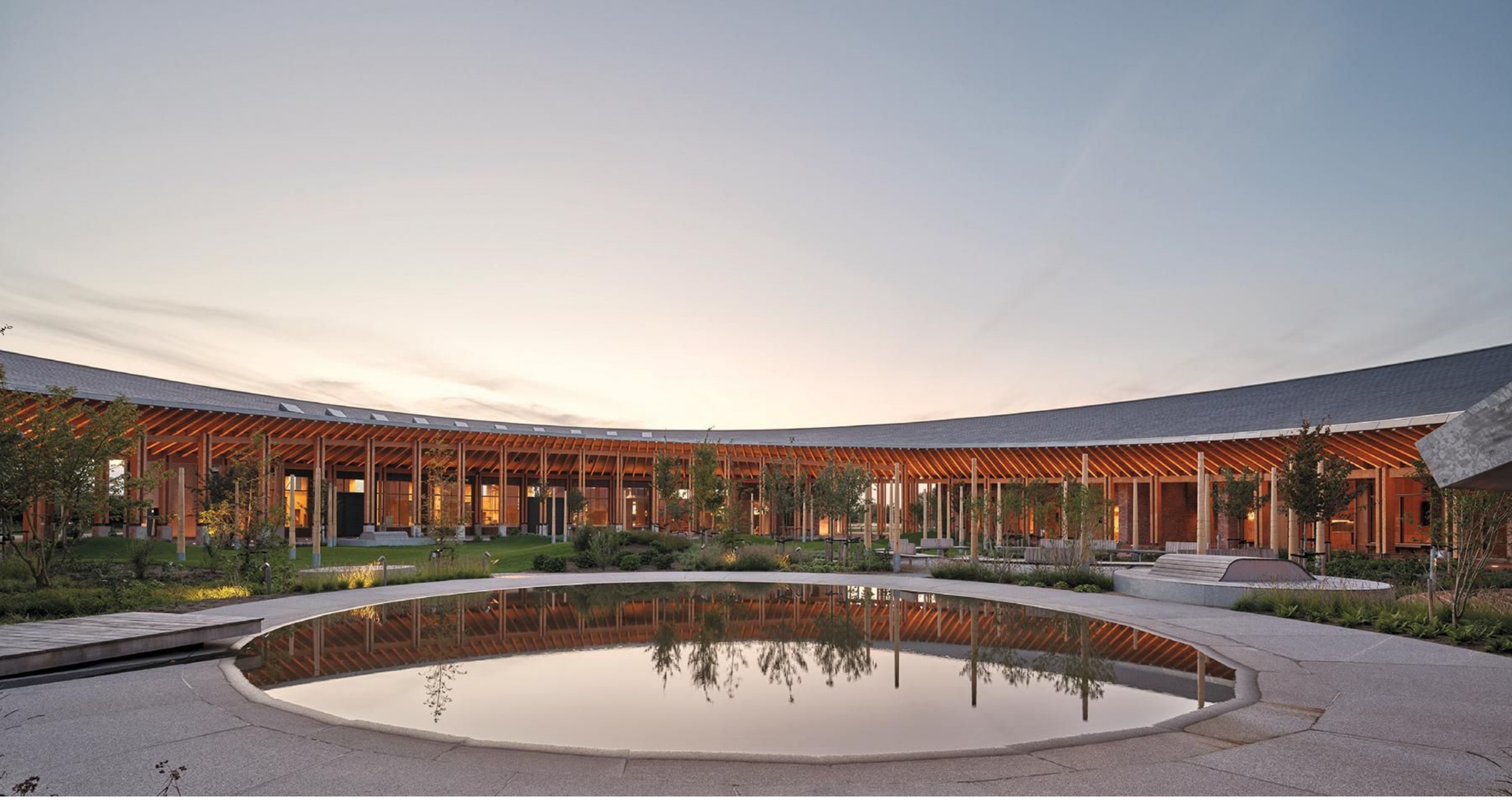
SECTION A-A

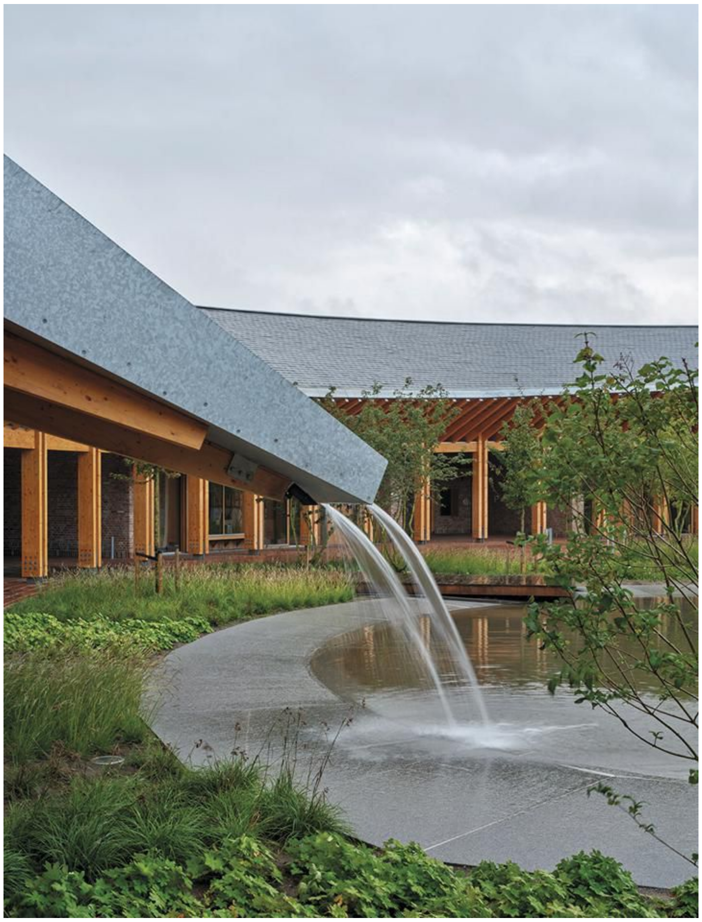
1 ENTRY
2 COURTYARD GARDEN
3 WORKSHOP
4 COMMUNITY SPACE/CAFÉ
5 SPECIALIZED WORKSHOP
6 KITCHEN
7 APARTMENT
8 ADMINISTRATION OFFICE
9 HEADMASTER'S APARTMENT



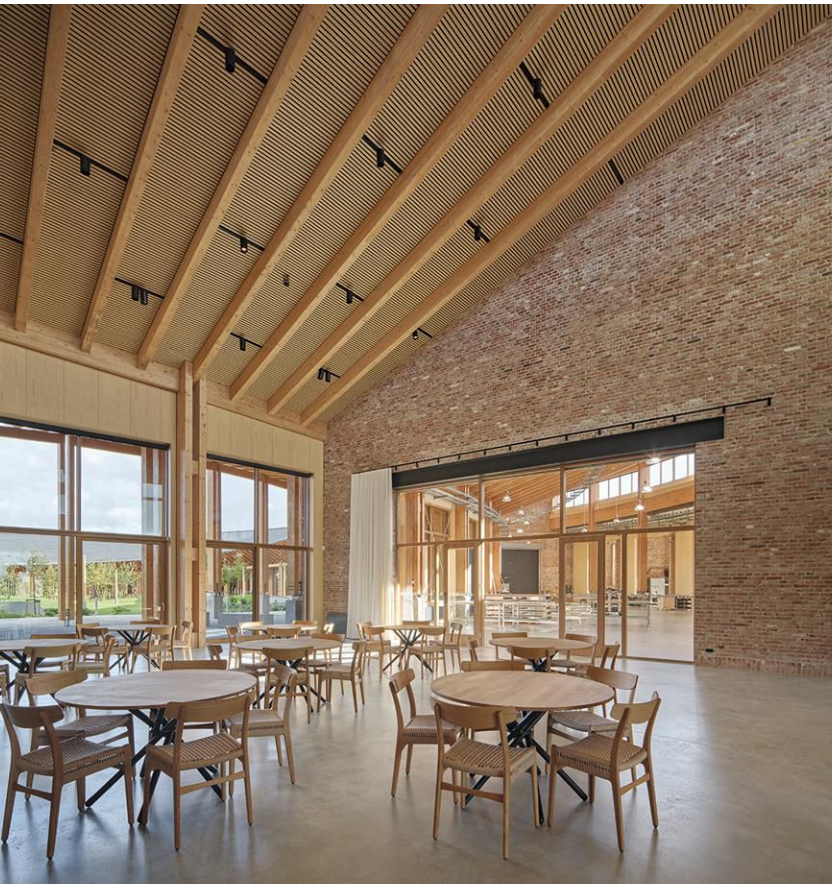
from the wind. An egg-shaped ring in plan—the best way to keep things compact, Mandrup explains—the building comprises dorms and apartments along roughly two-thirds of its circumference, facing workshops, a common room, and the director's quarters on its northwestern edge. Since this is one of the rainier parts of the world, the building needed to handle sustained precipitation, but the courtyard also required sufficient daylight exposure to keep it usable during the long Nordic winter. Following an in-depth weather and solar study, the architects designed a tall and complex double roof whose pitch and undulating ridgeline are intended to maximize sunlight penetration without compromising wind protection. Given the didactic imperative, Mandrup sought to build sustainably: in a very damp country that, at the time, was not ready for rammed earth, she chose mass timber and reclaimed bricks.

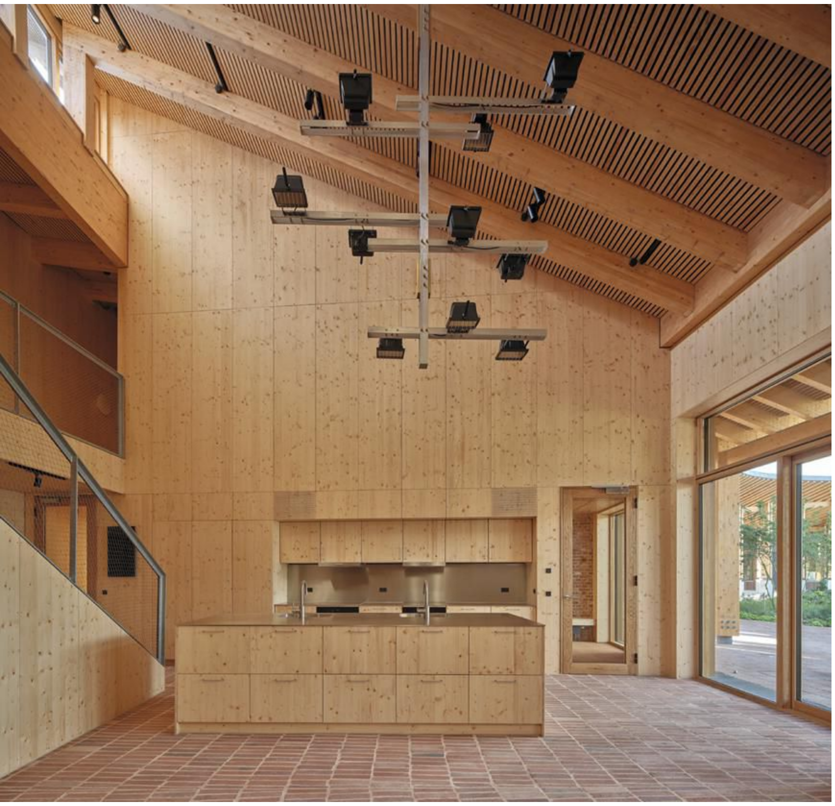
As one approaches, the two-story building seems to rise up in welcome, thanks to its awning-like outer roof, which draws the visitor in. With its acres of raw timber (sourced in Austria, Canada, and Sweden) and rough bricks (from Denmark and Germany), the college immediately demonstrates how it was made. Generous full-height portals, one of which links to the technical college, lead the visitor into the courtyard, a calm and beautifully landscaped space that is perfect for socializing. Heightening the drama of its extensive slate roofs (a durable material that has long been used in Denmark), an oversize metal chute directs rainwater into a granite-lined hollow in the ground. This poetic visualization of the forces of nature extends into a runoff channel leading to overflow ponds and ditches just outside the complex, which are dimensioned for a 100-year rainfall event.

Structurally, the building combines glulam columns and segmental load-bearing walls—in brick when external and timber when internal—with joints and articulations beautifully expressed. If the wood members are on the chunky side, it's not for tectonics but to satisfy fire regulations without resorting to chemical flame retardants. "It's an aesthetic you need to embrace," says Mandrup. "If you want to work with untreated timber, that's the language you have to express." To that



IN DENMARK'S rainy environment, the roof leads runoff into the reflecting pool in the lush courtyard (top and above).

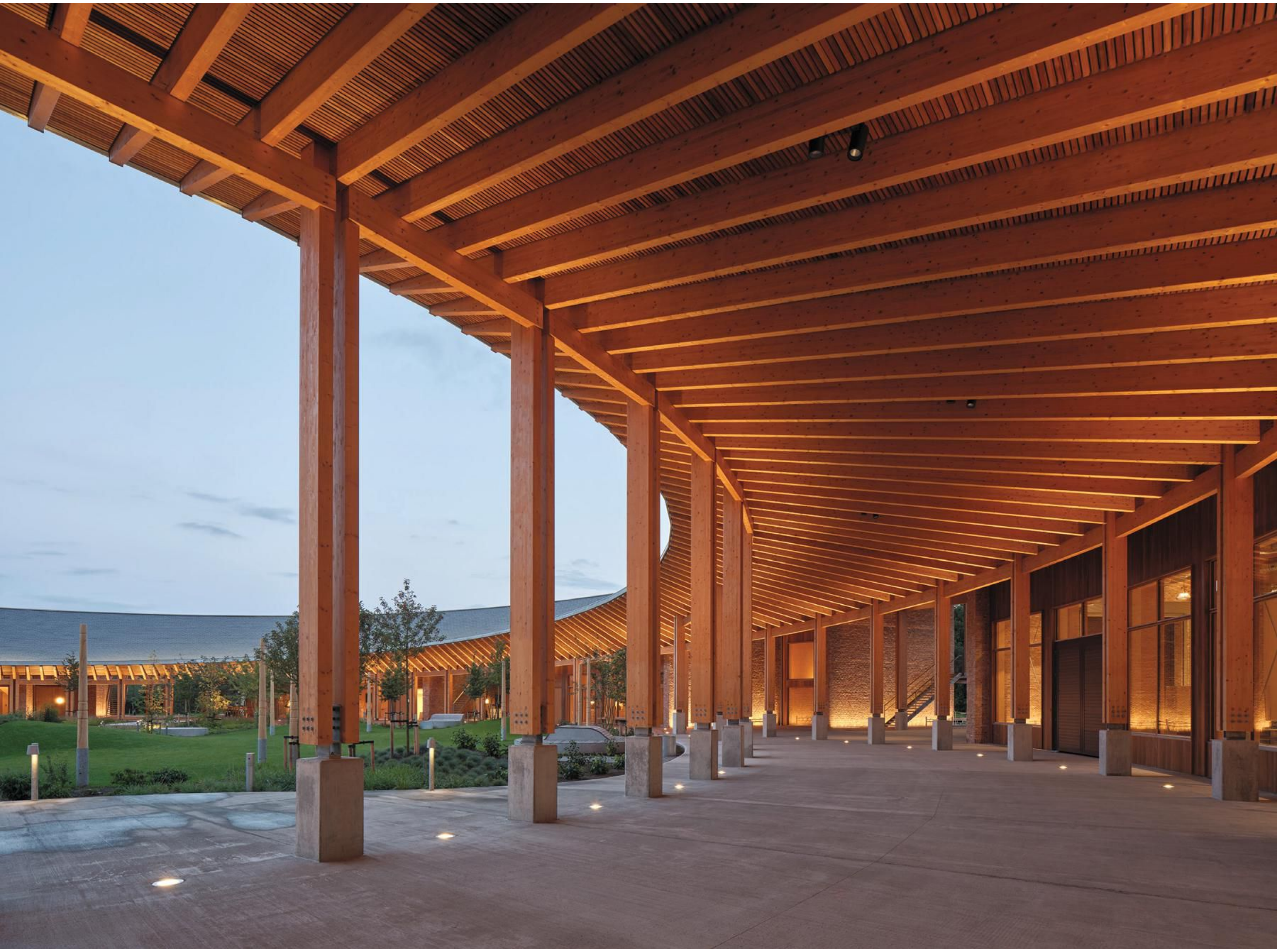




ACCOMMODATIONS for apprentices are organized around shared kitchen/dining areas (left and both above). The sweeping, awning-like roof surrounds the courtyard, which is the primary community space (opposite).

end, different tree species are used in different places: oil-treated cedar for the facades; oak for doors, ceilings, and boardwalks; spruce for indoor paneling; and pine for the main structure. As for the brickwork, its highly uneven, picturesque appearance is due to the fact that the 700,000 bricks came from various demolished buildings. The supplier, Gamle Mursten, sorts them by hand and uses vibrations to clean them (no water or chemicals). Many still bear traces of their former life, such as paint or mortar, and they can vary significantly in size due to both their mixed provenance and the imperfect manufacturing methods of former times. Since the demand for reclaimed bricks is high in Denmark, they are a little costlier than new ones. To ensure they can be recycled again in the future, the architects used a hydraulic lime mortar that will allow for easy separation.

Where the accommodations are concerned, they mostly take the form of coliving, with bedrooms grouped around communal kitchen/dining areas, so that residents will interact. But there are also apartments with their own kitchens, for apprentices who started families young. The raw aesthetic continues inside, with almost every surface in exposed brick or timber. Like a sort of giant carpentry demonstration, ingenious built-in fittings and closets espouse the strange geometries engendered by the building's egg-shaped plan and highly irregular roof (if you're wondering how all this untreated wood passes fire code, the wide outer-facade balconies double as fire escapes). In the soaring light-filled workshops, the didactic honesty of expression



reaches its apogee, with ducting and machinery given the starring role. To mitigate the dark of Danish winters, the workshops feature generous glazing both inside and out, which also allows the apprentices to observe what others are doing. Adjoining these, the theatrical double-height common room provides ample space for indoor socializing, while a deep courtyard canopy allows for outdoor activities in rain or strong sun.

With its layout reminiscent of Claude-Nicolas Ledoux's saltworks at Arc-et-Senans, its phalanstery-like organization, and the rather fishbowl living environment it imposes on its occupants, the Herning Håndværkskollegiet has all the makings of a utopian social experiment. Time will tell what impact it has on the local construction culture. But, at the very least, the care and craftsmanship with which it was built will serve as an encouraging example. ■

Credits

ARCHITECT: Dorte Mandrup

ENGINEERS: Artelia Danmark (structural, m/e/p, energy); Drias, Profile (timber); GK Danmark (m/e/p)

CONSULTANTS: Kristine Jensen Landscape, Henning Larsen Architects (landscape); Fortheloveoflight (lighting); Bunch Bygningsfysik (moisture); Svend Ole Hansen (wind)

GENERAL CONTRACTOR: CC Contractor

CLIENT: Fonden for Håndværkskollegier

SIZE: 98,000 square feet

COST: withheld

COMPLETION DATE: November 2025

Sources

EXTERIOR : Gamle Mursten (brick); Frøslev (wood); Taasinge (timber roof); Cupa Danmark (slate roof)

INTERIOR FINISHES: Binderholz (wall coverings, ceiling); Labconcept (millwork); Dinesen (flooring)

LIGHTING: Louis Poulsen, Iguzzini, Oluce, Zangra, DCW Editions, Trainspotters, Frandsen, Molo, Zumtobel, Lightgraphic

SCHWARZMAN CENTRE FOR THE HUMANITIES | UNIVERSITY OF OXFORD, ENGLAND | HOPKINS ARCHITECTS

The Big Reveal

The largest building ever built at Oxford turns the university's cloistered courtyard model on its head.

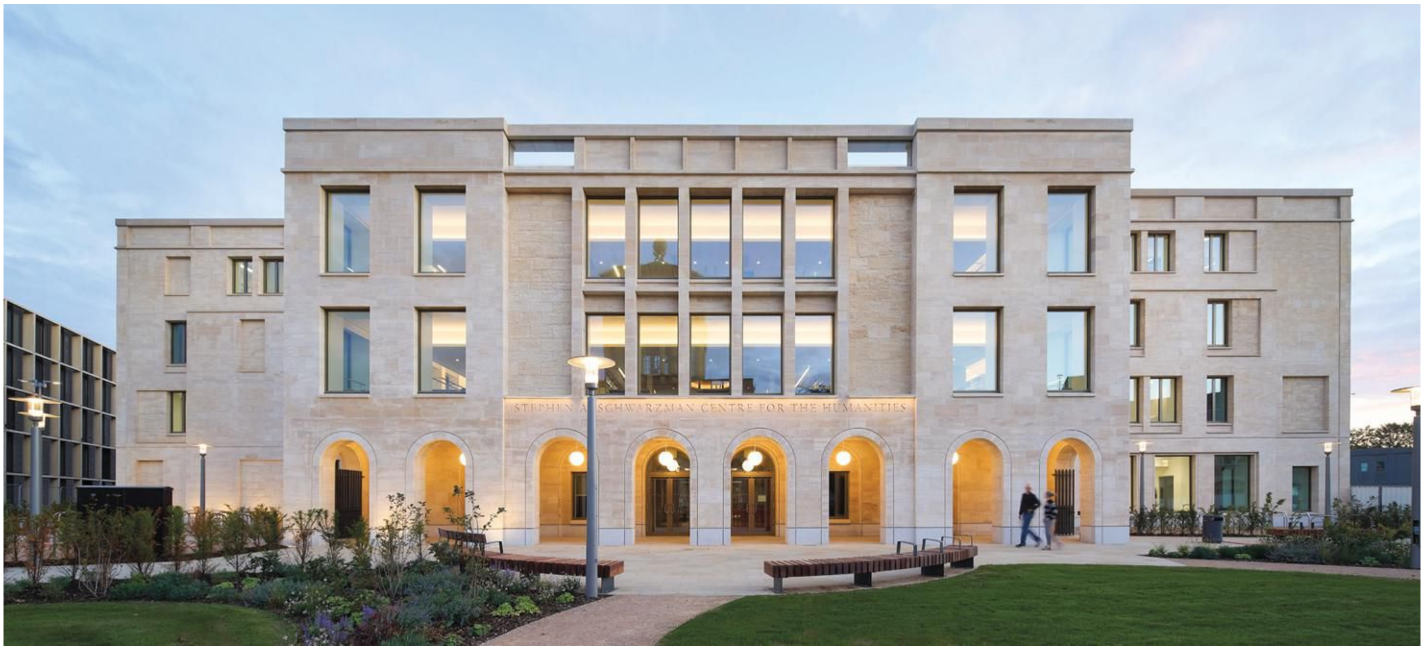
BY CHRIS FOGES

THE STEPHEN A. Schwarzman Centre for the Humanities arrives at Oxford University with a long list of superlatives attached. At 272,300 square feet, the academic hub designed by Hopkins Architects is the largest single building ever constructed by the university, and the largest in England built to the exacting Passivhaus sustainability standard. It also contains the world's first Passivhaus concert hall. All this is enabled by a record-setting $250 million donation from its eponymous benefactor. It is, then, an emphatic statement of confidence in disciplines such as literature, history, and philosophy, often said to be in crisis, with falling student enrollment worldwide and a diminished voice in cultural debates dominated by technological advances.

This behemoth sits at the heart of the Radcliffe Observatory Quarter—a 10-acre development north of the city center—among sundry small historic buildings and glassy newcomers including Herzog & de Meuron's Blavatnik School of Government (2015) and the Rafael Viñoly–designed Mathematical Institute (2013). With classical proportions and heavyweight facades of brick and stone, the expansive four-story humanities building takes center stage with calm self-assurance—a solid anchor around which the whole eclectic ensemble now seems to revolve.

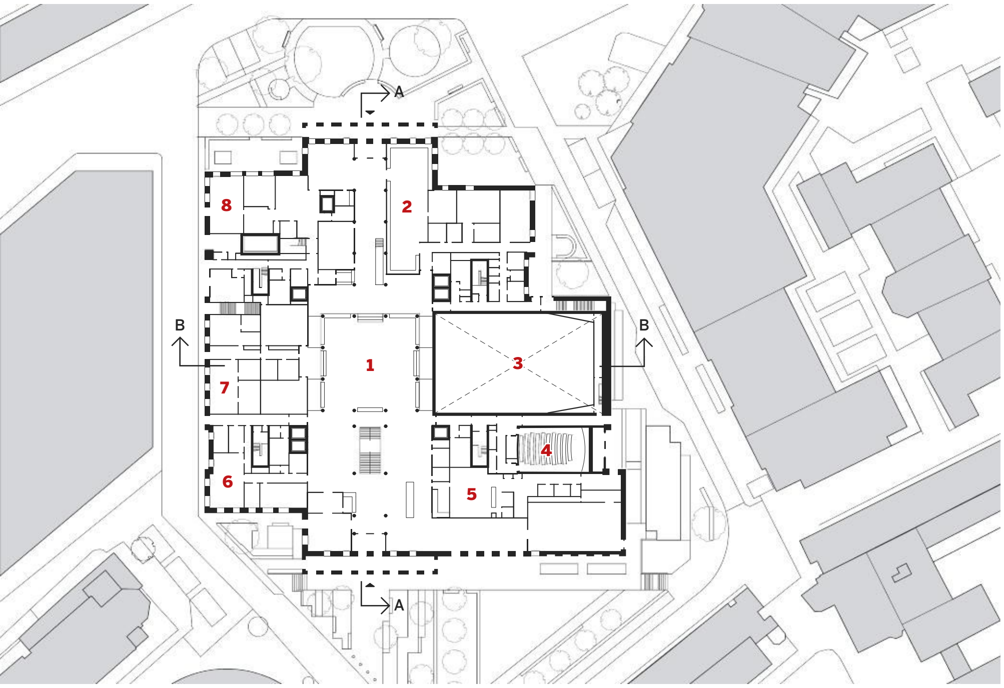
The honey-toned Clipsham limestone synonymous with Oxford was a natural choice, says Hopkins partner Andrew Barnett: "We wanted it to be a contemporary building that speaks to the 900-year history of the university." Composition of the facades draws on a broad lexicon of its buildings rather than any particular period. Round arches and punched windows are neatly incised from planes of butter-smooth ashlar, while roughcast stone lends a hint of the antique, filling blind recesses that avoid a monotonous grid of windows.

If the sober suiting is safely conservative, the Centre's organization is a bold break with tradition. Seven faculties and two specialist institutes that were previously scattered across 26 separate buildings are brought together for the first time, with the aim of turbocharging interdisciplinary collaboration. Also integral to the design brief was a revolutionary determination to overturn the separation of "town and gown." Most of the university's buildings are gated enclaves wrapped around private courtyards, and the master plan for the Quarter envisaged something along those lines. Instead, Hopkins turned the form inside out. A more compact plan that pulls back from the site boundary, it argued, was the best way to create fertile proximity between faculties, and to draw local people inside.



THE LIMESTONE facade was prefabricated off-site (above). The four-story Great Hall (opposite) is covered by a glass dome spanning 62 feet.

PHOTOGRAPHY: © HUFTON + CROW, EXCEPT AS NOTED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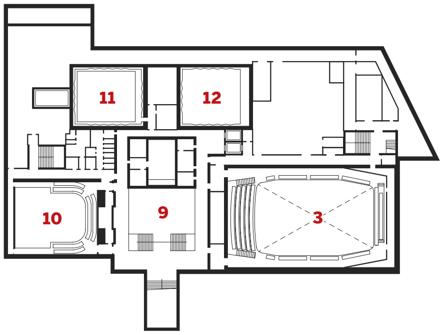
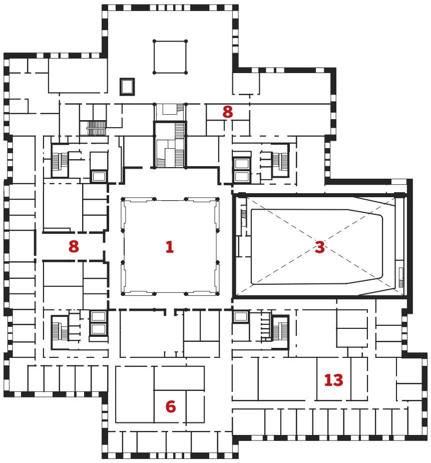
SITE PLAN



BASEMENT LEVEL 1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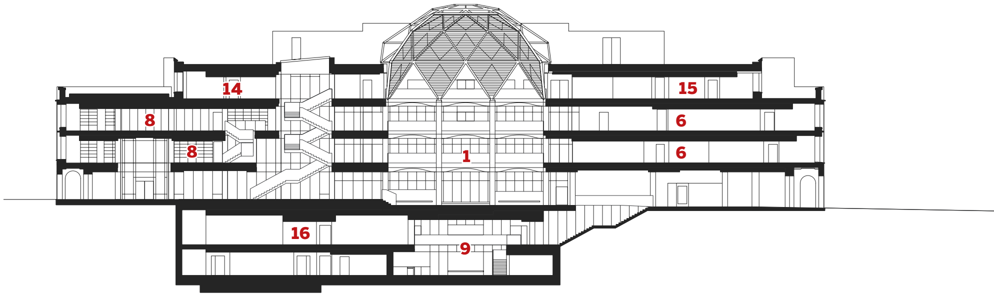
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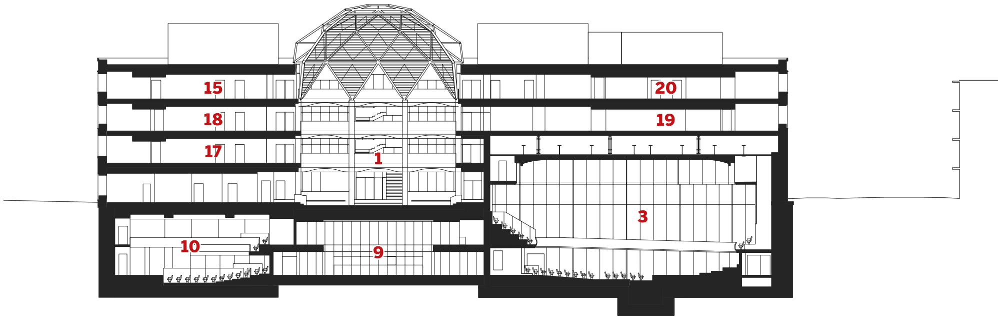
SECTION A - A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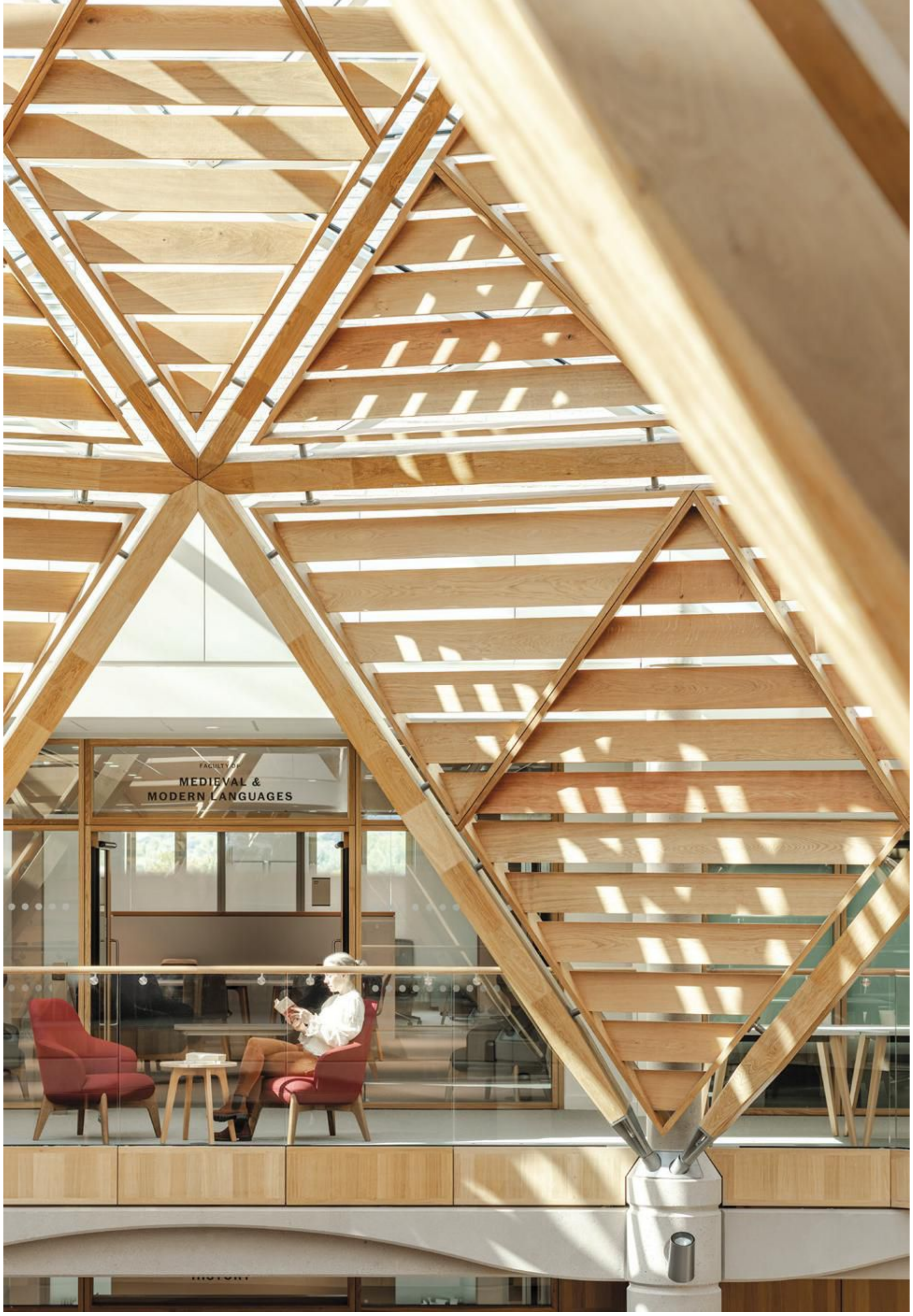
SECTION B - B

1	GREAT HALL
2	INSTRUMENT COLLECTION
3	CONCERT HALL
4	CINEMA
5	CAFÉ
6	ETHICS IN AI
7	HUMANITIES RESEARCH
8	HUMANITIES LIBRARY
9	FOYER
10	THEATER
11	BLACK BOX THEATER
12	RECITAL HALL
13	MUSIC
14	THEOLOGY
15	MEDIEVAL AND MODERN LANGUAGES
16	REHEARSAL ROOMS
17	ENGLISH
18	HISTORY
19	INTERNET INSTITUTE
20	LINGUISTICS



CLOAKROOM
SOHMEN
CONCERT HALL

TESSELATED triangular timber panels (right) shade the Great Hall. A foyer for the building's four performance venues (below, right) sits directly beneath the grand domed space.

This has been done to a remarkable degree, and with serious intent. Standing outside in landscaped gardens open to all, Barnett points out that on the two principal facades, three-story pavilions with arched loggias project from the imposing building to create what his clients called a "buggy moment"—thresholds with a more intimate scale, so that a parent with a stroller might feel entitled to cross. Between them, a north–south route through the building follows the most direct line across the Quarter and links a cornucopia of public attractions, from cafés to a cinema.

Entering at either end brings immediate immersion among artefacts of the humanities. To one side of the northern entrance, a glass-walled gallery is filled with historic musical instruments. Looking up, a double-height void gives views straight into the book stacks of the Bodleian library. Ahead, daylight beckons the visitor toward the distant southern foyer, where steps descend to a suite of venues for the performing arts. On the way, the route passes right through the Great Hall, the building's academic heart.

The luminous atrium is a real spirit-lifter. Beneath a glass dome spanning 62 feet, a brise soleil of tessellated timber triangles fans out like the petals of a sunflower. The intricate assembly of engineered components recalls Hopkins's roots as a pioneer of High-Tech architecture, while texture and warmth are lent by the weighty materials that have also been a long-standing feature of its work. Gently arched precast beams span between chunky columns in low-carbon concrete tinted to resemble the stonework outside. Oak panels line balconies that encircle the space and give access to teaching space on the upper floors.

Each faculty has its own "front door" on the balconies, so that linguists can look across the lively agora to AI ethicists, and musicians to theologians. "Geography matters, when it comes to bringing together different ideas," says Jennifer Makkreel, Oxford's deputy head of capital projects. Symbolic gestures underline the importance of these departments. Their entrances sit on the four cardinal points, and in the shape of the hall there are correspondences to Oxford landmarks such as the Radcliffe Camera, a domed 18th-century library with the same dimensions.

Orientation is so intuitive, it's easy to overlook the complexity of the program that

PHOTOGRAPHY: © FRENCH+TYE (TOP)

THE VENUES include a 500-seat concert hall and a recital hall (opposite, both). A skylit stair (right) and a double-height void (below, right) provide porosity to the immense building.

Hopkins has coaxed into coherent order. Overall, the building contains almost 1,000 rooms, and hundreds of small offices cram the outer edges of upper floors. Internally, there are larger seminar rooms and informal spaces where students can work in company; universities are now acutely aware of the need to support mental health and well-being.

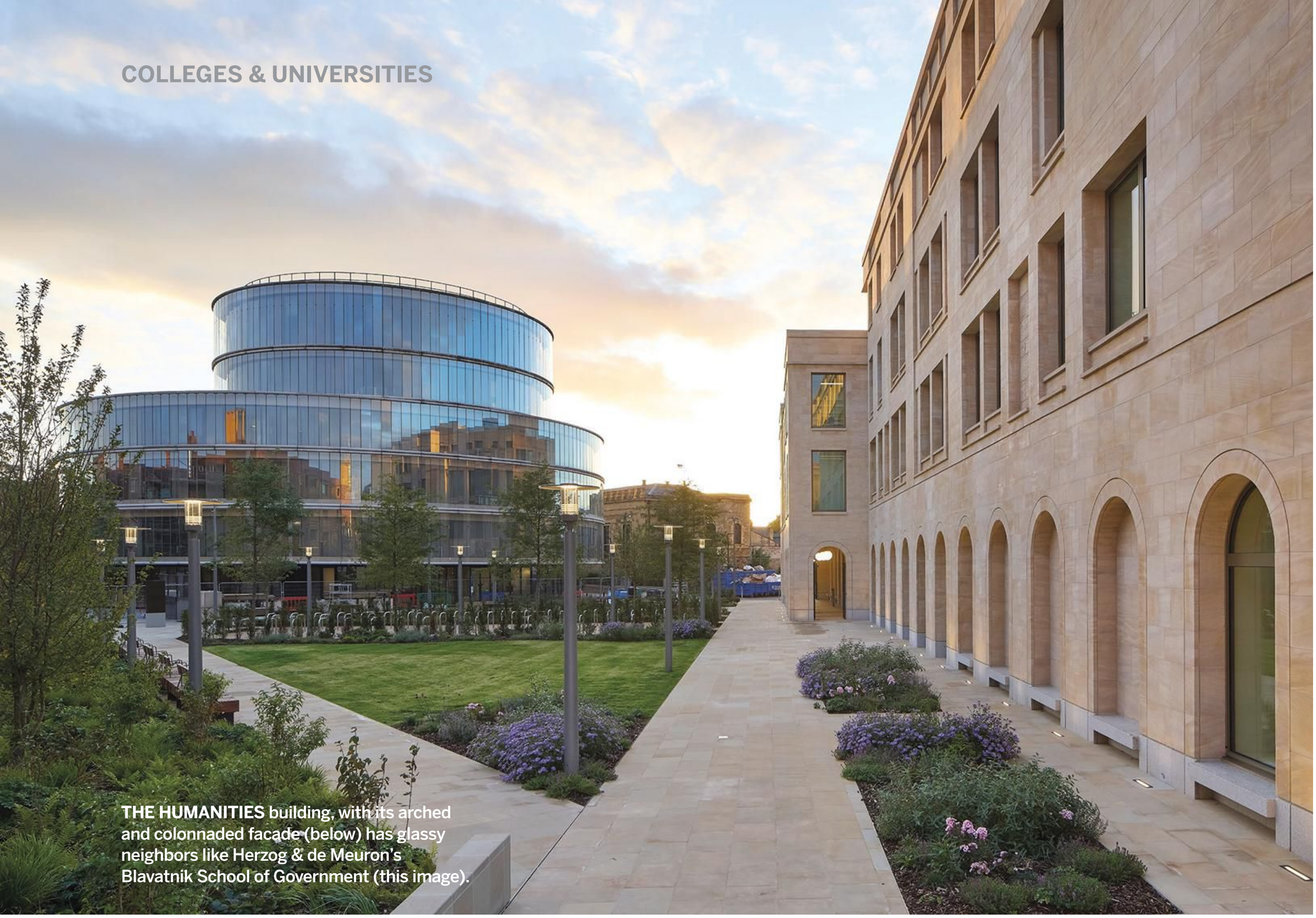
Scale and program made Passivhaus design particularly challenging. Achieving the requisite airtightness was assisted by off-site prefabrication; the entire 59,200-square-foot masonry facade comprises 324 panels, each one story tall and up to 25 feet wide, that went up in just 10 weeks. Large teaching spaces have fixed glazing, but professors insisted that their offices should have operable windows. "In this country, sealing windows is like taking away a human right," says Makkreel. Digital controls make individual adjustments to the low-energy ventilation system to compensate. In the two-story basement, the design team had to reconcile subterranean superinsulation with the complication of box-in-box theater design.

Audiences descend to a voluminous foyer beneath the Great Hall, whose blood-red carpet and wood paneling set the scene for convivial gatherings. Around it, four venues each have a distinctive character. A flexible theater-cum-lecture hall is practical yet stylish, all bent plywood and exposed rigging. A black-walled lab for immersive multimedia events resembles an expensive piece of studio equipment. The 100-seat recital hall next door is an elegant confection of mirrors and white-ribbed acoustic panels. "In terms of facilities alone," says Barnett, "the music students here are probably the luckiest on the planet."

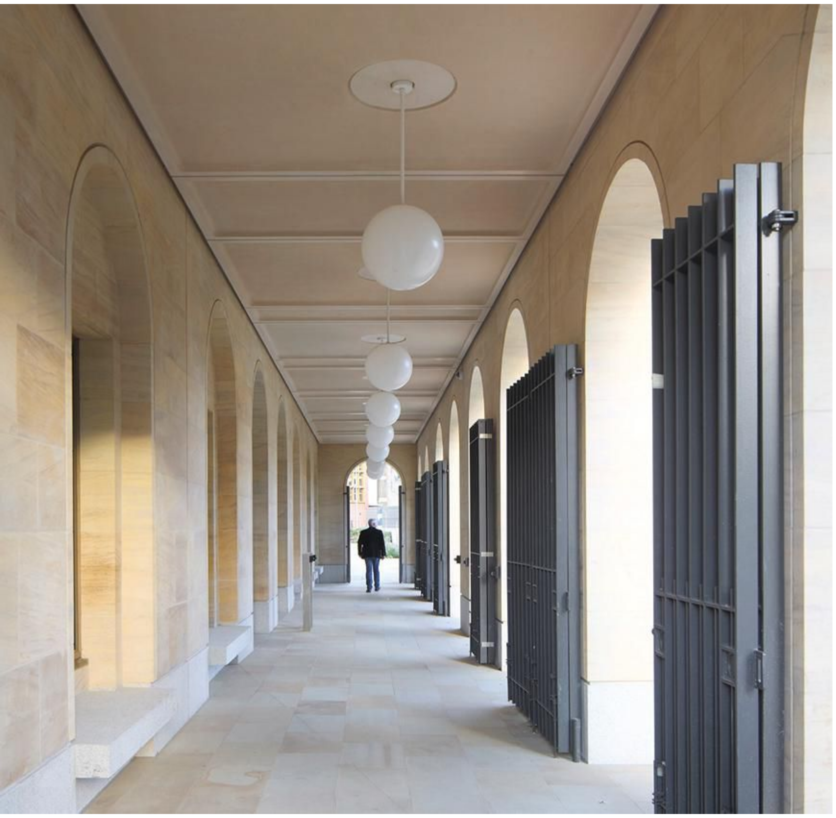
The jewel in the crown is the 500-seat concert hall. Its lozenge shape and lining of scalloped concrete, curved wood, and plush red velvet are engineered to achieve outstanding acoustics, but are also imbued with a feeling of opulence and a character rooted in place. For the 46-foot-high soffit, Hopkins drew on the tradition of heavy timber ceilings in the university's chapels and libraries with a bent shell of oak that seems to float above the room.

Above the stage, narrow slots in this vault reveal lime-green steel trusses transferring loads from the building above—a rare glimpse of the work required to produce the

PHOTOGRAPHY: © FRENCH+TYE (BOTTOM)



THE HUMANITIES building, with its arched and colonnaded facade (below) has glassy neighbors like Herzog & de Meuron's Blavatnik School of Government (this image).



pervasive sense of ease and composure. "They are the biggest, brightest bits of structure I've ever specified," says Barnett, adding more superlatives to the list.

Size and sumptuous finishes are certainly impressive, but equally important are the building's subtler qualities: the skillful choreography of welcoming spaces that bring academics into contact with the outside world, and those that will stimulate new thinking about how we live today, enhancing the relevance of the humanities. The opportunity created for students and the city should produce benefits far beyond. ■

Credits

ARCHITECT: Hopkins Architects — Andrew Barnett, principal; Jonathan Watts, Ernest Fasanya, Chris Bannister, directors; Paul Hunt, Tim Lynch, associate directors; Kitty Byrne, Lily Papadopoulou, senior architects; George Parfitt, architect

CONSULTANTS: Fire Ingenuity (fire); Crown House (m/e); AKT II (structure); Max Fordham (building services, acoustics); Arup (acoustics); CharcoalBlue (theater); Etude (Passivhaus); Gillespies (landscape); CPC Project Services (project management); Arcadis (cost)

GENERAL CONTRACTOR: Laing O'Rourke

CLIENT: University of Oxford

SIZE: 272,300 square feet

COST: withheld

COMPLETION DATE: September 2025

Sources

FACADES: Vetter, Bryden Wood

INSULATION: Rockwool

DOME ROOF LIGHT: Novum Structures

WINDOWS: Britplas

RAISED-ACCESS FLOORING: Kingspan

CARPET: Tarkett

ELEVATORS: Kone, Gartec, Serapid

ACOUSTIC BEARINGS: Farrat

PRECAST STAIRS: Cornish Concrete

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Fire-Rated Glazing Essentials: Addressing Common Design Questions

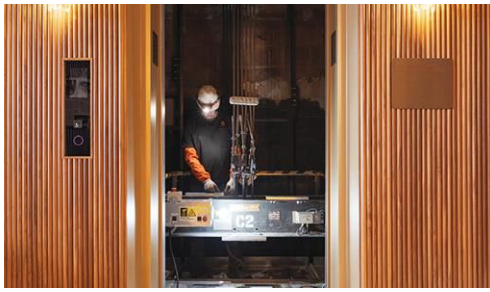
NOVEMBER 4, 2025 AT 2:00 PM EST
CREDITS: 1 AIA LU/HSW; 0.1 ICC CEU

This course offers an overview of modern fire-rated glass and framing systems and answers common, fire-rated glazing questions from the design community. Topics include: product testing standards, fire-rated glazing classifications, code changes and how fire-rated glazing can be used within the built environment.

TGP FIRE RATED

An In-Depth Look at Machine Room-Less Elevators

NOVEMBER 5 2025 AT 2:00 PM EST
CREDITS: 1 AIA LU/HSW; 0.1 ICC CEU



Discover how machine room-less (MRL) elevators are transforming vertical transportation. This course highlights their evolution, efficiency, and performance benefits compared to traditional systems while giving architects and building professionals the insight to specify smarter, more sustainable solutions.

Schindler

Architectural Metal Plate Systems: Durable Design for Today's Buildings

NOVEMBER 6, 2025 AT 2:00 PM EST
CREDITS: 1 AIA LU/HSW; 1 IIBEC CEH; 0.1 ICC CEU

This course will address architectural metal plate systems and how they can be used in the design and construction of commercial buildings. Different types of metal wall assemblies and applications will be discussed, along with installation techniques, performance attributes, and design advantages of incorporating metal plate.

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Designing Resilient Building Envelopes for Data Centers

NOVEMBER 11, 2025 AT 2:00 PM EST
CREDITS: 1 AIA LU/HSW; 0.1 ICC CEU

Data centers are among the most energy-intensive and operationally sensitive building types. This course equips architects and building envelope consultants with the knowledge to design resilient, energy-efficient, and operationally reliable envelopes for data centers, where even minor detailing errors can lead to catastrophic failures, compromised indoor air quality, and costly downtime.

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November Webinars

Fostering Health Indoors: Design Strategies for Healthcare Environments

NOVEMBER 12, 2025 AT 2:00 PM EST

CREDITS: 1 AIA LU/HSW; 0.1 ICC CEU

Healthcare spaces are designed to promote healing, but indoor conditions such as noise and poor air quality present challenges to patient comfort, staff wellness, and overall building efficiency. This webinar examines how architects, engineers, and healthcare leaders can create healthier indoor environments in healthcare settings, focusing on acoustic performance, low-emitting materials, and strategies to improve air quality.

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NOVEMBER 13, 2025 AT 2:00 PM EST

CREDITS: 1 AIA LU/HSW; 0.1 ICC CEU

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Back to Cool: Designing Learning Spaces That Make the Grade in Acoustics and Aesthetics

NOVEMBER 18, 2025 AT 2:00 PM EST

CREDITS: 1 AIA LU/HSW; 0.1 ICC CEU

This course explores the intersection of acoustics and aesthetics in educational environments, highlighting how thoughtful design can elevate student experience, well-being, and engagement. Featuring a deep dive into the Thaddeus Stevens College of Technology renovation project, the panel will discuss real-world applications of acoustic solutions, the impact of digital tools in design execution, and the broader role of acoustics in enhancing occupant comfort and performance.

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World Industries

Sustainable Solutions for Effective Stormwater Management

NOVEMBER 19, 2025 AT 2:00 PM EST

CREDITS: 1 AIA LU/ELECTIVE; 0.1 ICC CEU

This course covers the fundamental principles of porous paving systems, emphasizing their benefits in Low Impact Development (LID) initiatives due to their stormwater management abilities, urban heat island effect mitigation and other capabilities. Participants will learn about the different types of porous paving systems and how to assess them based on performance, maintenance, aesthetics and installation.

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Featured courses from the Healthcare Academy:

Healthy Spaces for Healing Environments
Explains how acoustics and daylighting impact health and well-being.

Focus on Facility Guidelines Institute Ceilings
Defines what the Facility Guidelines Institute (FGI) is and the role its guidelines play in specifying systems and materials for healthcare facilities.

Acoustic and Aesthetic Suspended Ceiling Solutions Using Stone Wool
Examines the origins of stone wool and analyzes the composition of stone wool ceiling tiles.

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CONTINUING EDUCATION CENTER

CEU BUILDING TECHNOLOGY

This special section examines programmatically flexible facilities for STEM-related fields on college and university campuses. Each project highlights pragmatic design and the latest in energy-efficient building technologies and systems.

122 School of Biomedical Engineering, University of British Columbia
Vancouver | Patkau Architects

126 Scaife Hall, Carnegie Mellon University
Pittsburgh | KieranTimberlake

130 ECoRE, The Pennsylvania State University
State College | Payette

134 Foglia Center, McHenry County College
Crystal Lake, Illinois | Ross Barney Architects

CONTINUING EDUCATION

To earn one AIA learning unit (LU), including one hour of health, safety, and welfare (HSW) credit, read the Building Technology section on pages 122–137, then complete the quiz. Upon passing the quiz, you will receive a certificate of completion, and your credit will be automatically reported to the AIA. Additional information regarding credit-reporting and continuing-education requirements can be found at continuingeducation.bnpmedia.com.

Learning Objectives

1. Discuss the role of building enclosures in reducing energy demand and boosting occupant comfort.
2. Understand how flexible programming and adaptable structures can increase building lifespans and performance.
3. Explain the latest in efficient building systems that lessen energy use of STEM-related facilities.
4. Describe water-recycling and ventilation strategies for laboratories and fabrication facilities.

AIA/CES Course #K2511A

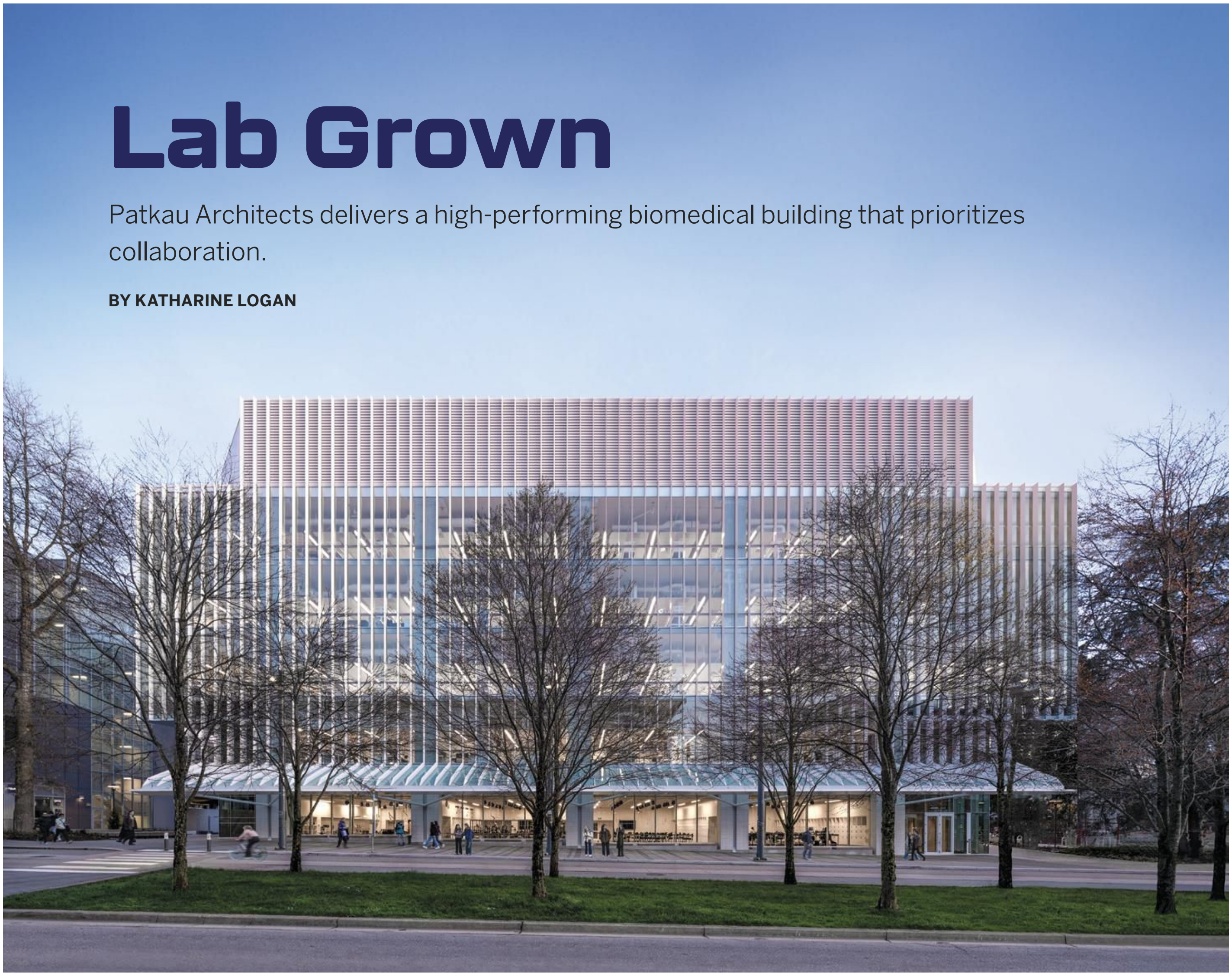
SCHOOL OF BIOMEDICAL ENGINEERING, VANCOUVER, BRITISH COLUMBIA, BY PATKAU ARCHITECTS

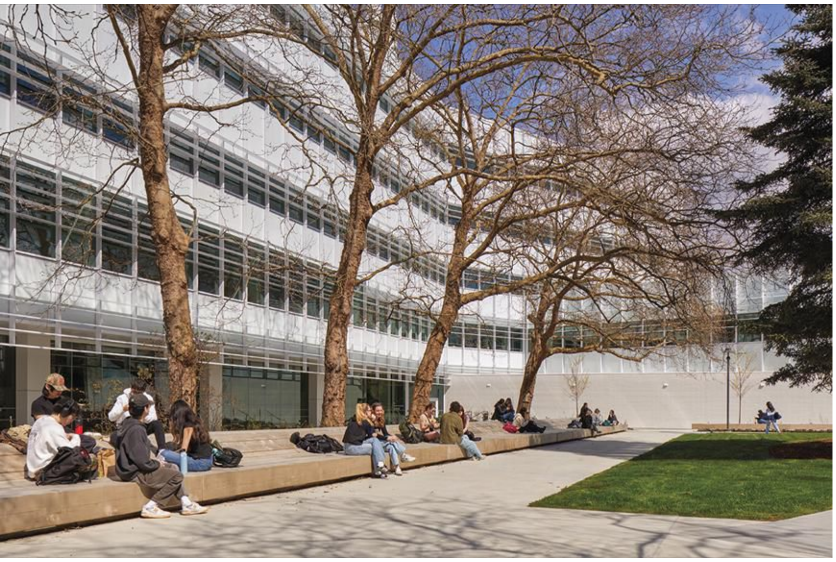
PHOTOGRAPHY: © MICHAEL ELKAN

Lab Grown

Patkau Architects delivers a high-performing biomedical building that prioritizes collaboration.

BY KATHARINE LOGAN





BIOMEDICAL engineering depends on cross-pollination—between medicine and engineering, research and application, academia and industry. As Canada's first purpose-built school for this integrative discipline, the Gordon B. Shrum Building at the University of British Columbia in Vancouver creates an environment that is collaborative, adaptable, and humane while setting new standards for sustainability and accessibility in a laboratory building. Designed by Patkau Architects, with Architecture49 (A49) as laboratory architect, the building opened this spring at a construction cost of just $527 per square foot—remarkably economical for its type.

The school's director, Peter Zandstra, "was insistent that the building focus wherever possible on creating spaces that support collaboration," says Greg Boothroyd, a principal at Vancouver-based Patkau Architects. "We had to work very leanly and really focus on large-scale moves that would achieve his objectives."

With a site fronting to the north on University Boulevard, a major campus thoroughfare, and to the south on a courtyard at the heart of the health-sciences precinct—the lines of each skew-

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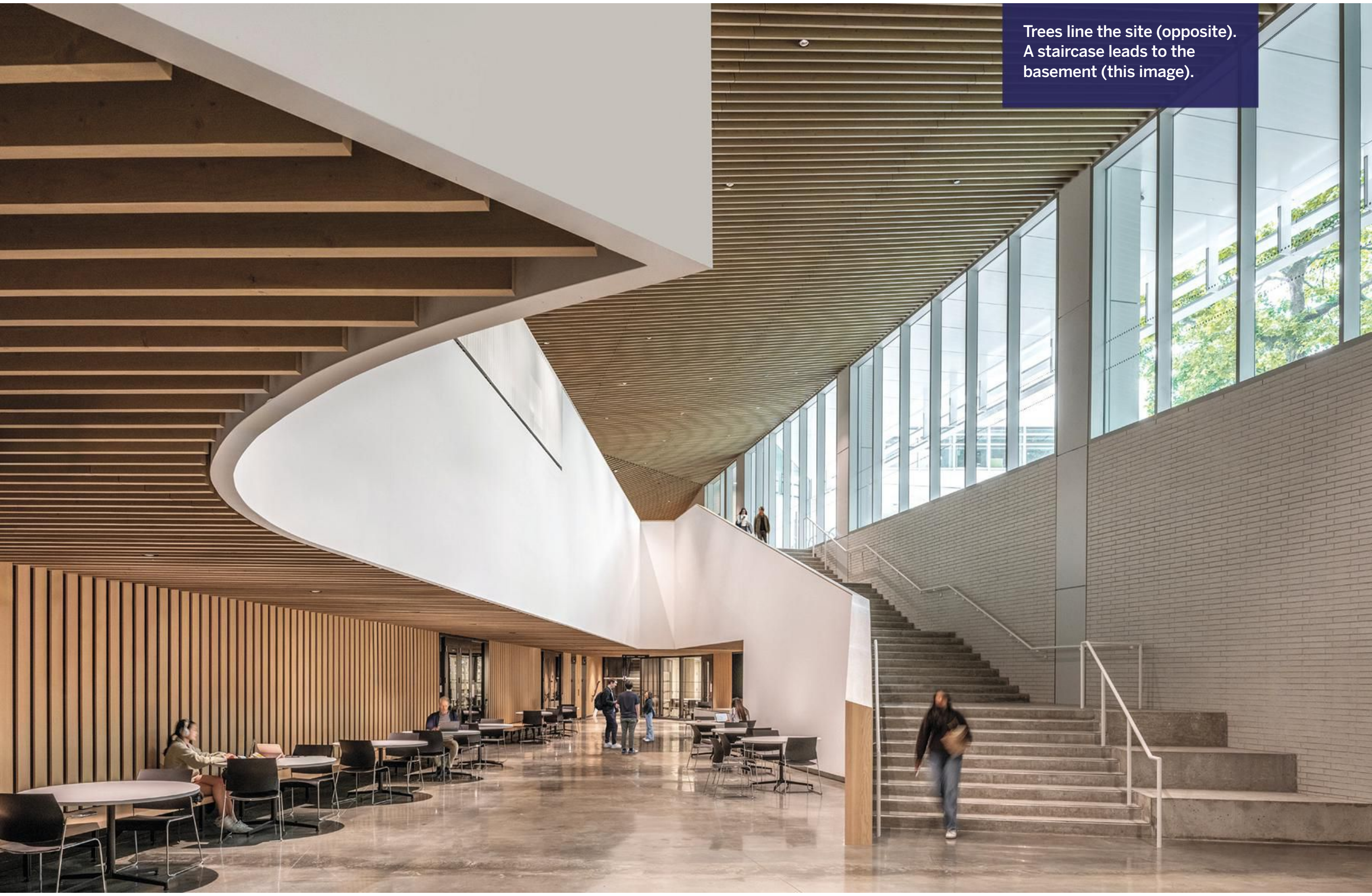


Trees line the site (opposite). A staircase leads to the basement (this image).

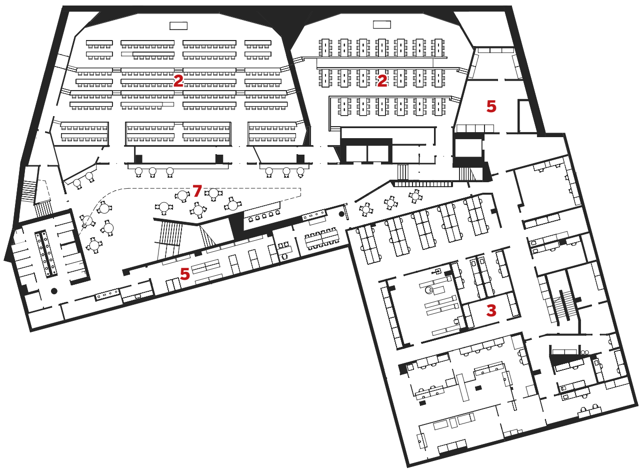
ing at different angles—the building negotiates contrasting urban conditions and physical geometries. An early decision to preserve a row of mature London plane trees along the courtyard's edge became a principal organizing metric, Boothroyd says, "and the idea of connecting back to this courtyard, to the trees, to daylight and nature became a theme for the building." The decision shaped the building's footprint, form, and character.

Within an envelope of white brick and metal—tying into UBC's campus palette, chosen to help brighten the city's gray winters—the building consists of five stories, with an additional, below-grade level that compensates for the tight, tree-preserving footprint. Pragmatically stacked laboratories line the north elevation, parallel to the street, where floor-to-ceiling glass provides diffuse northern light. Offices line the south elevation, parallel to the trees, with leaf-filtered light and courtyard views. Connecting these zones and resolving their differing geometries are two multilevel atria that define lower and upper common spaces.

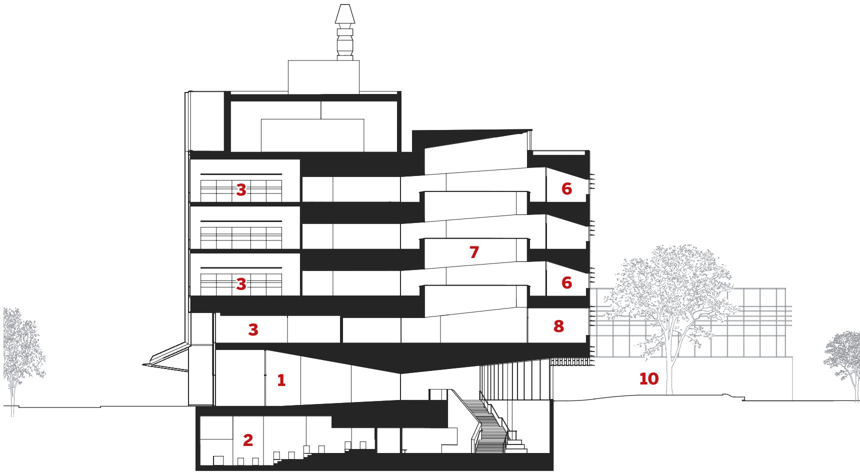
The lower common space extends between boulevard and courtyard, inviting the wider campus community through, and opens vertically between main and below-grade floors. These levels are where classrooms, makerspaces, and lecture theaters are located. (In an innovative, cost-free move, even the lecture theaters are configured to foster collaboration: in one, double rows on each tier allow students to turn to face each other across a shared worktop; in another, tiers of tables for six sit at 90 degrees to the presentation.) Daylight from the main floor's courtyard window wall fills both levels of the atrium, and a wide stairway through the opening ties them together.

The upper common space spans four floors, forming the social heart of the research levels, and the separation of office and lab zones brings people into the places between. Bridges from one side to the other humanize the atrium's scale, while tables and seating along the solid balustrades support informal meetings and chance encounters. Glass partitions allow for borrowed daylight and visual connections between spaces as well as recurring views of the courtyard foliage.

Clear and efficient, the spatial organization is also symbolic. It embodies the school's identity, making visible the idea of bridg-

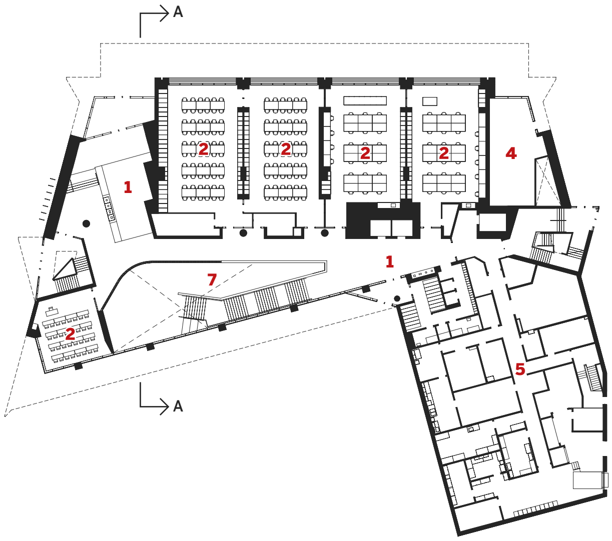


BASEMENT-LEVEL PLAN

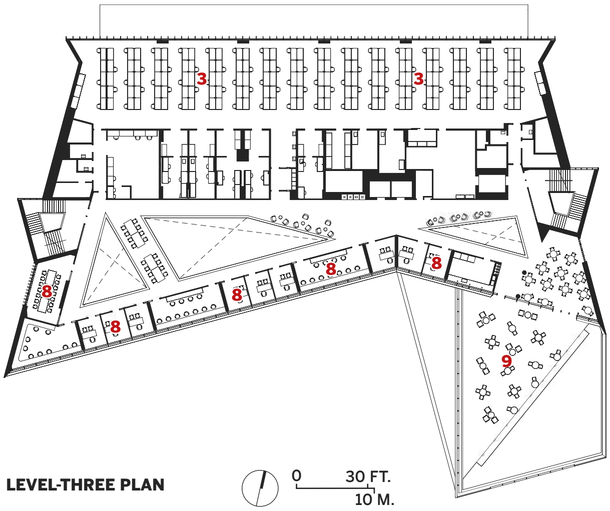


SECTION A - A

1	ENTRY
2	LEARNING
3	LAB
4	RETAIL
5	SERVICE
6	OFFICE AND MEETING
7	ATRIUM
8	CLUB ROOM
9	BALCONY
10	COURTYARD



LEVEL-ONE PLAN



LEVEL-THREE PLAN

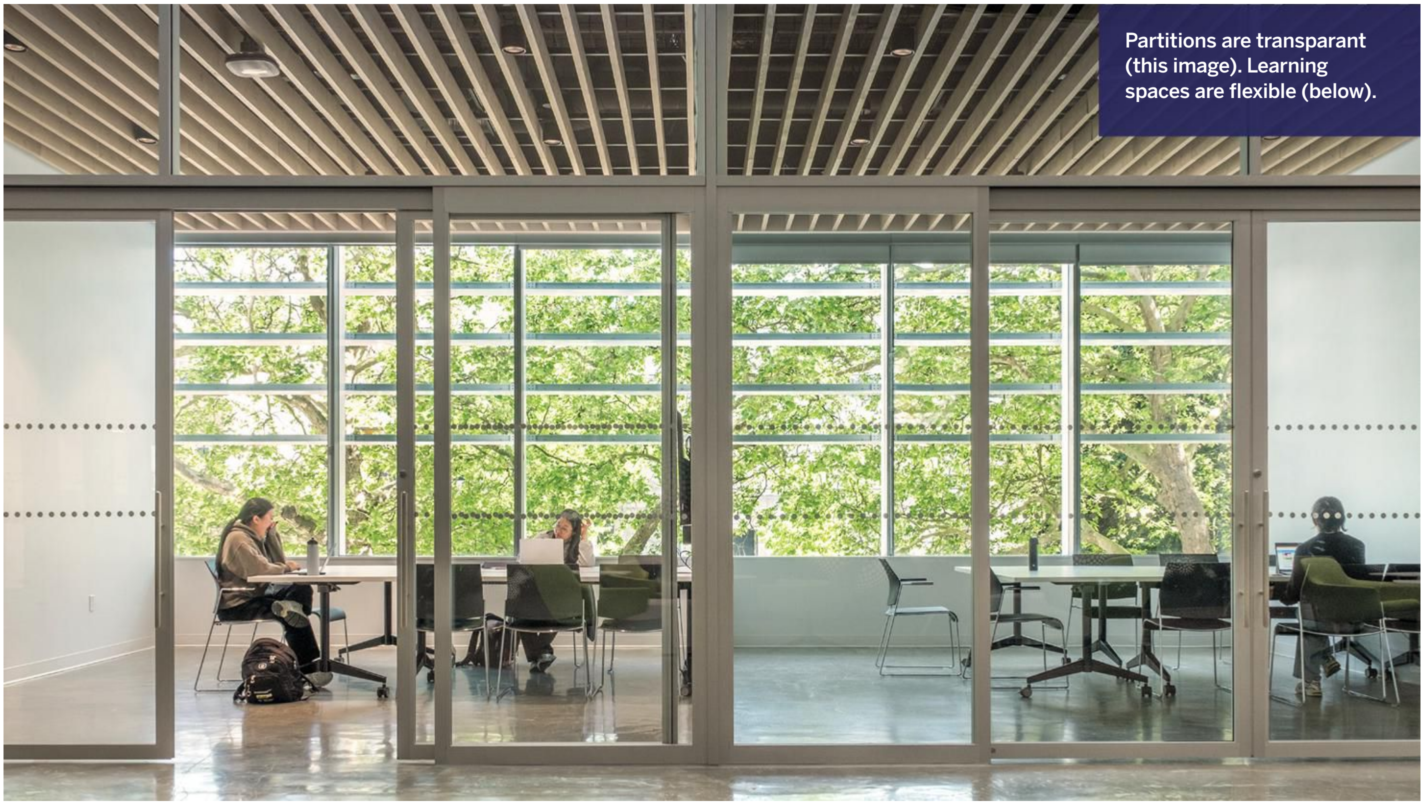
ing disciplines and communities, linking science with people and nature, and fostering the connections and “unexpected collisions” that, Zandstra says, are essential to the culture of biomedical engineering.

The laboratories are the most programmatically demanding part of the building. To accommodate research’s constantly changing parameters—whether in mandates and grants, staffing, or equipment—the design adopts three watchwords, says Ana Coppinger, a lab-planning specialist in the Winnipeg, Manitoba, office of A49: “The key—and maybe you hear this overused today, but for good reason—is laboratories that are flexible, adaptable, and modular.”

Open labs along the perimeter provide for scalability, enabling projects to expand or contract without walls interrupting. At the project’s outset, Coppinger worked iteratively with the client to optimize the width of the laboratory bay at 11 feet 6 inches, which determined the three-bay structural span: “Ensuring that lab modules fit seamlessly within the building’s structural framework makes optimization of workflows, safety, and future adaptability possible,” she says. Standardized bench modules are plug-and-play: services are delivered from central cores above island ceiling panels, allowing equipment to be reconfigured as research evolves.

Laboratories are notoriously energy-hungry, with high air-change requirements and intensive equipment loads. Achieving a total energy-use intensity (TEUI) of 66 kBtu/sf, the Shrum Building pushes the envelope for the building type. (For context, UBC guidelines anticipate a TEUI in the range of 120 kBtu/sf for a high-intensity lab building, Coppinger says.) A key strategy in the achievement is a demand-based ventilation system. Instead of operating constantly at the air-change rates that would be needed for air quality and safety in any circumstance, the system modulates each zone according to real-time feedback. In the event of

PHOTOGRAPHY: © TOM ARBAN (RIGHT)



Partitions are transparant (this image). Learning spaces are flexible (below).

contamination or air-quality deterioration, the system ramps up. Equipment zoning was also considered: high-demand instruments like cold rooms and fumehoods are enclosed in consolidated support labs, allowing the open labs to operate at potentially lower air-exchange rates while enhancing comfort and air quality lab-wide.

Daylighting further reduces the labs' power draw. Vertical fins screen the north-facing glass, bouncing light into the interiors while limiting solar gains from northeast and northwest. Coppinger cites the north-facing full-height glazing as an example she'll be encouraging future STEM projects to follow. In addition to the reduced energy demand, she says, "people spend long hours in these labs, and diffuse north daylight supports the intensive thinking they're doing; it changes the whole environment."

Another aspect of the building that explicitly supports users' well-being is the integration of universal-design strategies. The project has achieved gold-level accessibility through the Rick Hansen Foundation's certification program, incorporating such measures as high-contrast color choices for people with low vision, calm acoustics for those with hearing impairments, and a choice of active and quiet places to support the needs of neurodiverse users. "Well-ordered spaces with audio and visual diversity are architectural virtues," says Tom Schroeder, an associate at Patkau Architects. "Looking at these qualitative values through certification allowed us to double down on them."

The result is an inclusive and versatile environment that reflects the School of Biomedical Engineering's commitment to improving human health—a building that supports both the advancement of science and the flourishing of those who practice it. ■

Credits

ARCHITECT: Patkau Architects — John Patkau, founding principal; Greg Boothroyd, principal; Tom Schroeder, associate; Peter Suter, senior associate

LABORATORY ARCHITECT: Architecture49 — Kevin Humeniuk, principal; Ana Coppinger, senior lab planner

LANDSCAPE: Hapa Collaborative

GENERAL CONTRACTOR: Ventana Construction Corporation

CLIENT: UBC Property Trust

SIZE: 156,000 square feet

COST: $100 million

COMPLETION DATE: April 2025

Sources

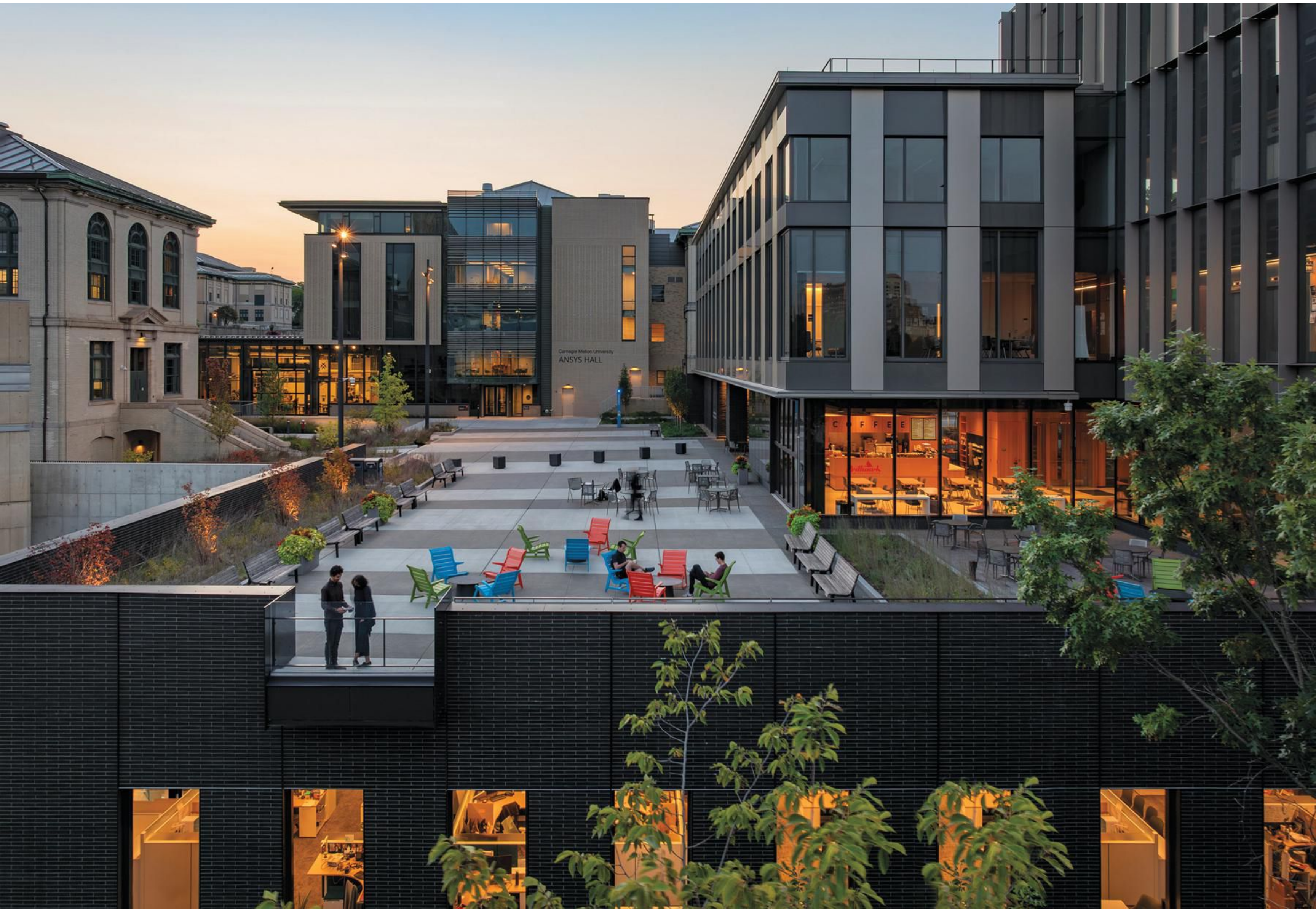
EXTERIOR CLADDING: Glen-Gery (brick); Flynn (metal panels)

BUILT-UP ROOFING: Soprema

FIRE-CONTROL DOORS: TPG

HARDWARE: Sargent

PLASTIC LAMINATE: Wilsonart



PHOTOGRAPHY: © SAHAR COSTON-HARDY/ESTO

Higher Ground

KieranTimberlake's partially buried Scaife Hall revitalizes a neglected corner of Carnegie Mellon's campus.

BY LEOPOLDO VILLARDI

"A CORNERSTONE site for an engineering building? That's unusual on a campus nowadays," says architect Stephen Kieran of Scaife Hall, the first project by his firm, KieranTimberlake, at Carnegie Mellon University (CMU). The building, situated on the steep slopes of Pittsburgh's Junction Hollow ravine, is the new home of the school's mechanical engineering department and acts as a campus gateway at its southwest edge.

"We wanted to restore lost vitality. Over time, that part of campus had become back-of-house instead of front-of-house," he adds. But building on such a prominent site also meant contending with CMU's architectural heritage, including significant neighbors by fin de siècle architect Henry Hornbostel. Many structures at the university bear his signature brawny industrial classicism, which served as a potent analogy for the school's focus on nurturing both the arts and the sciences. To the north, with its arched smokestack, is Hamerschlag Hall; to the east is the 1,000-foot-long Baker-Porter Hall, known for its linear hallway and daring stair of Guastavino tiles. (Notably, Hornbostel was the architect of the Queensborough and Hell Gate bridges in New York.)

Scaife Hall replaces an earlier structure of the same name, designed by Altenhof & Brown and completed in 1962, which featured an attached sculptural auditorium wittily dubbed the "potato chip" for its saddle-shaped roof. "It was really tight, with crammed rooms that weren't feasible to renovate," says KieranTimberlake principal Brendan Miller.

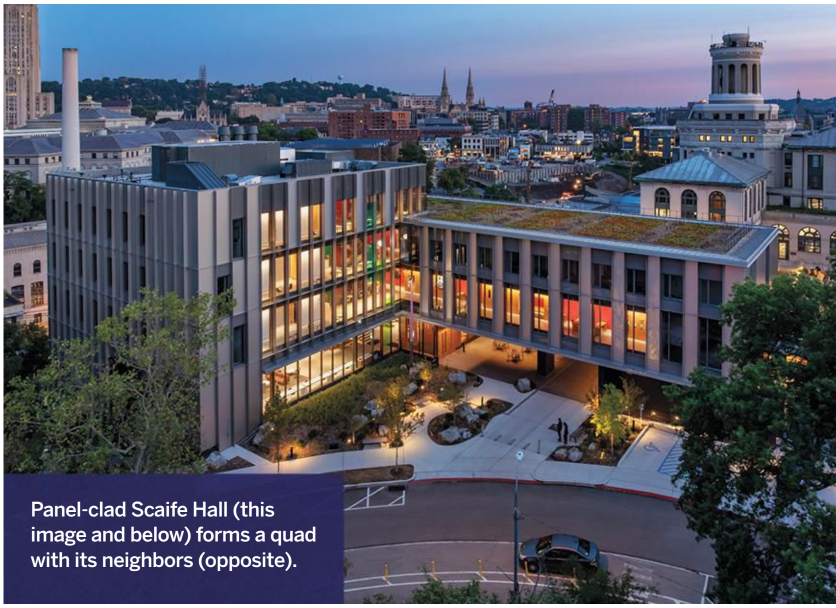
The replacement is 85,000 square feet—double the area of the original—and includes a diverse program organized into three distinct volumes. "Mechanical engineering today is not the discipline that you and I learned about while in architecture school," says Kieran. The field, he explains, now encompasses robotics (and organic "soft-botics"), biomechanics, wearable technology, machine learning, and much more—meaning spaces needed to accommodate a broad range of research and uses.

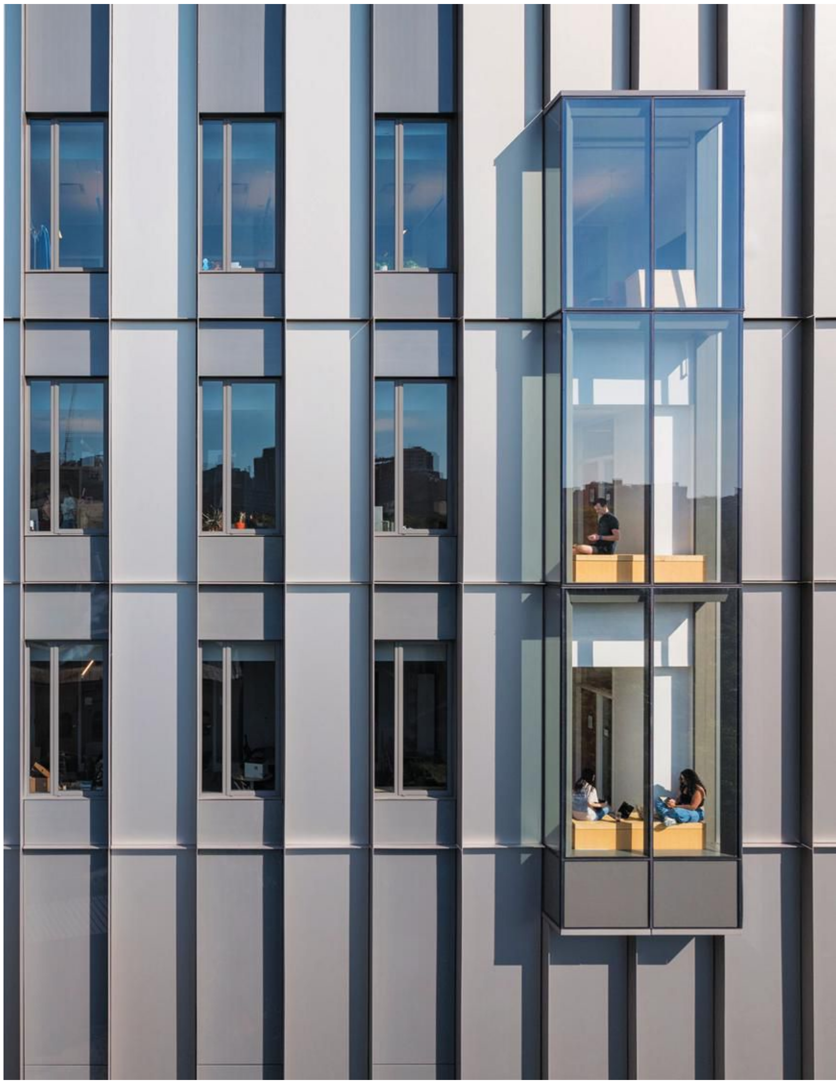
A two-story brick-clad volume, running parallel to the hill into which it is nestled and accounting for about half of Scaife's total square footage, houses an open-plan area for doctoral researchers and their workstations and a double-height drone arena, as well as wet and dry laboratories, pressurized relative to neighboring spaces to prevent contamination. "Windows introduce daylight to the desk spaces, and then we buried the labs deep into the hillside," Kieran explains. "That keeps them very stable in temperature." Above this plinth, a two-story bar, accommodating seminar rooms and offices, continues the visual patter of Baker-Porter's lengthy elevation along Frew Street. This bar also hovers above the ground plane, allowing emergency-vehicle access beneath it and creating sight lines into campus from the street. Last, a four-story cubic tower, with the hall's auditorium and faculty offices, stands sentry at the campus's southwest corner. Kieran likens it to an acropolis, for the sciences.

The configuration, says Miller, also forms a hardscaped quad (with great views of the University of Pittsburgh's Cathedral of Learning) between Scaife and neighboring Hamerschlag, Roberts, ANSYS, and Baker-Porter halls—which together comprise the nucleus of engineering facilities. The quad is programmed with a café, housed in Scaife. "Students spend a lot of time here, and having that amenity allows them to really make it their own," says Miller.

Given the dramatic site along a ravine, water runoff from the rest of campus flows toward Scaife. "A lot of static pressure builds up behind the walls," Kieran says of the subterranean volume. To mitigate this, the architects designed an interstitial buffer between the interior walls of the plinth and a pile-and-lagging retaining wall, which includes an exterior drainage system with perforated pipes to mitigate any groundwater infiltration. Caissons—some as deep as 40 feet—anchor the building into bedrock. In addition to controlling runoff, detention structures, bioretention areas, and a green roof manage stormwater on-site.

As strong as Hornbostel's architectural legacy is at CMU, his was not the only one that KieranTimberlake considered. "Many of the initial facade studies were informed by looking at Frew Street—in its entirety," says Miller. Although Scaife's rhythm of bays echoes that of Hornbostel's buff-brick columned building just next door, with an eave of roughly the same height, the language of the building is contemporary; the "entirety" of Frew Street includes Hunt Library, a glazed box with vertical fins built around the time of the original Scaife Hall,


Panel-clad Scaife Hall (this image and below) forms a quad with its neighbors (opposite).

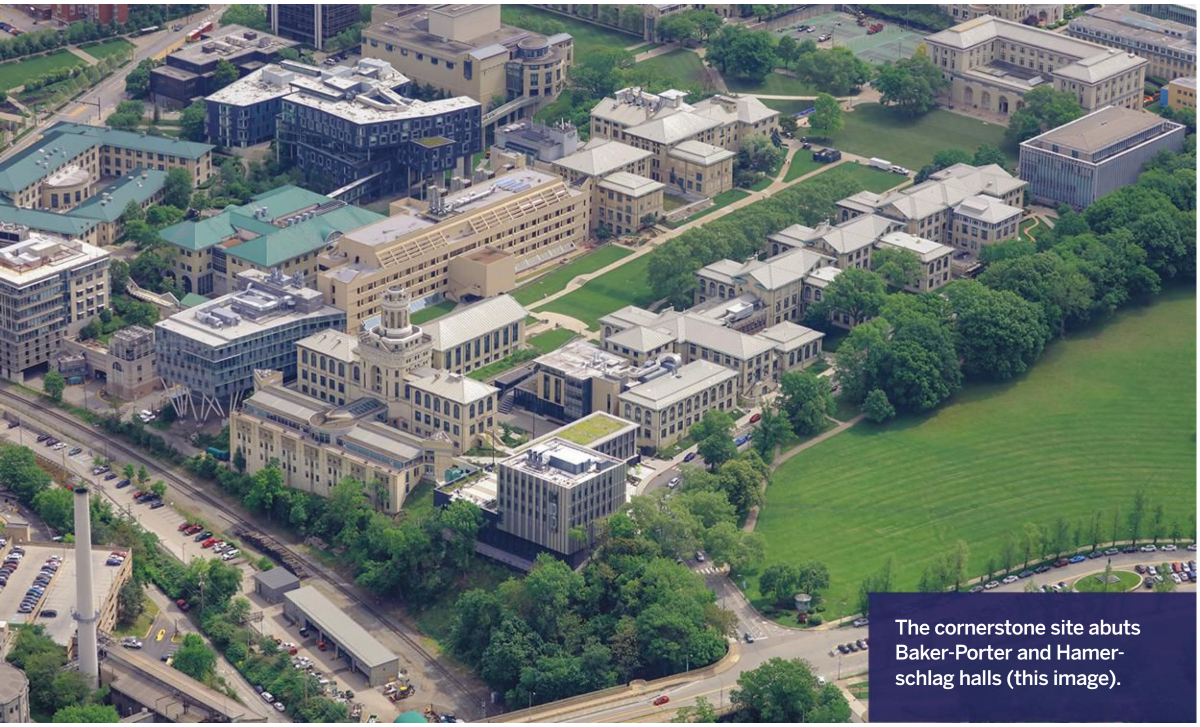


up the road to the east.

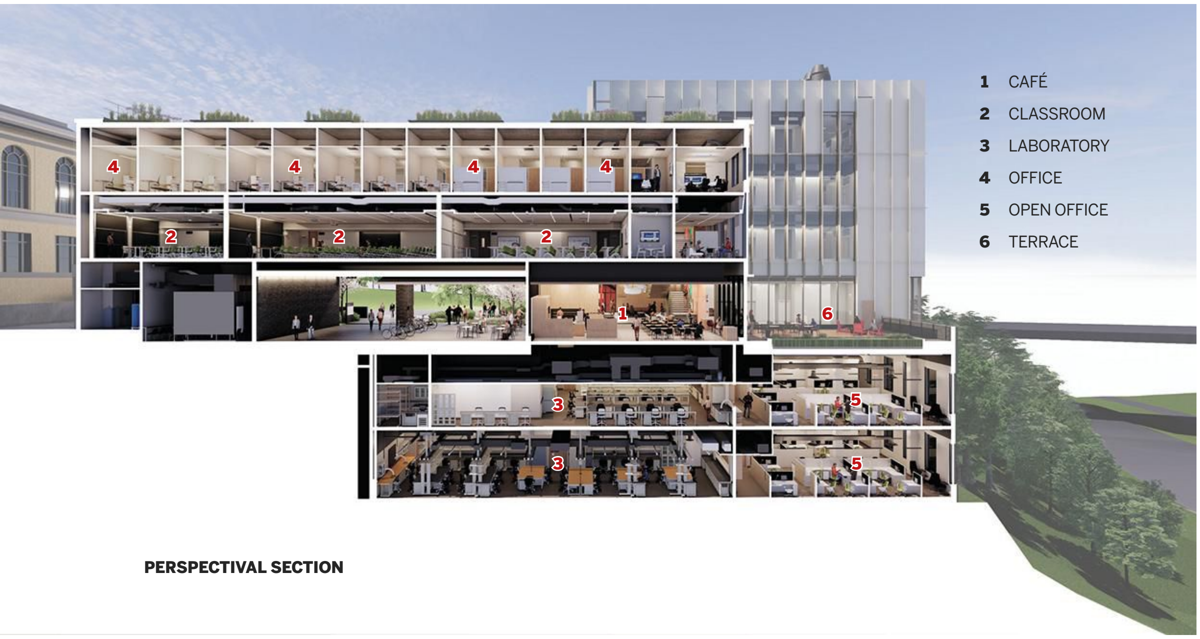
Scaife's facade is largely balloon-framed of cold-formed metal, with a rainscreen cladding assembly. The rainscreen comprises panels of champagne-colored aluminum and (like Hunt) fins. In fenestrated bays, the spandrel panels are back-painted glass. This combination creates a delightfully subtle but discernable effect; depending on the time of day and the weather, the panels might mimic the coloration of neighboring components or take on a different cast. Specific areas of the facade—such as the north and east elevations of the cubic volume—make use of a unitized curtain wall system. The plinth is wrapped in a black brick, lessening the building's visual impingement on the landscape.

Inside, a grand stair—set to a backdrop of panes in salmon, seafoam, and chartreuse—sits at the crux of the three volumes. "I've gotten tired of atriums and we're using them less and less in our projects," says Kieran of the seemingly omnipresent architectonic device. On a small site, such a move wasn't feasible—but the stair's polychromatic environs and its open nature are welcome in a building that manages to fit in so much. Here, on the above-ground levels, ample glazing keeps the interiors bright too.

"The school's two most prominent programs are the arts and sciences—that dialogue is literally present in the physical form of the campus," says Kieran. Despite designing the new home for the mechanical engineering department, the team did not lose sight of this legacy when planning Scaife Hall. Those who spend enough time there will spot curious objects: a globed streetlight that seems to pierce through the floor, tinted films affixed to glazing, and multicolored bollards, among others. These elements are part of a site-specific installation by Jessica Stockholder, titled *Making Way*. The piece is a wonderful final touch, and a reminder that these two "opposites" are best when they come together. ■



The cornerstone site abuts Baker-Porter and Hamerschlag halls (this image).



PERSPECTIVAL SECTION

Credits

ARCHITECT: KieranTimberlake

ENGINEERS: Langan (civil); Buro Happold (structural, m/e/p/fp)

CONSULTANTS: Spacesmith (FFE); Research Facilities Design (lab planning); Olin (landscape); Sci-Tek Consultants (geotechnic)

GENERAL CONTRACTOR: PJ Dick

CLIENT: Carnegie Mellon University

SIZE: 85,000 square feet

COST: withheld

COMPLETION: November 2023

Sources

CLADDING: Glen-Gery (bricks); QC Facades, United Architectural Metals (metals panels/curtain wall)

ROOFING: Siplast, Carlisle

GLAZING: Viracon

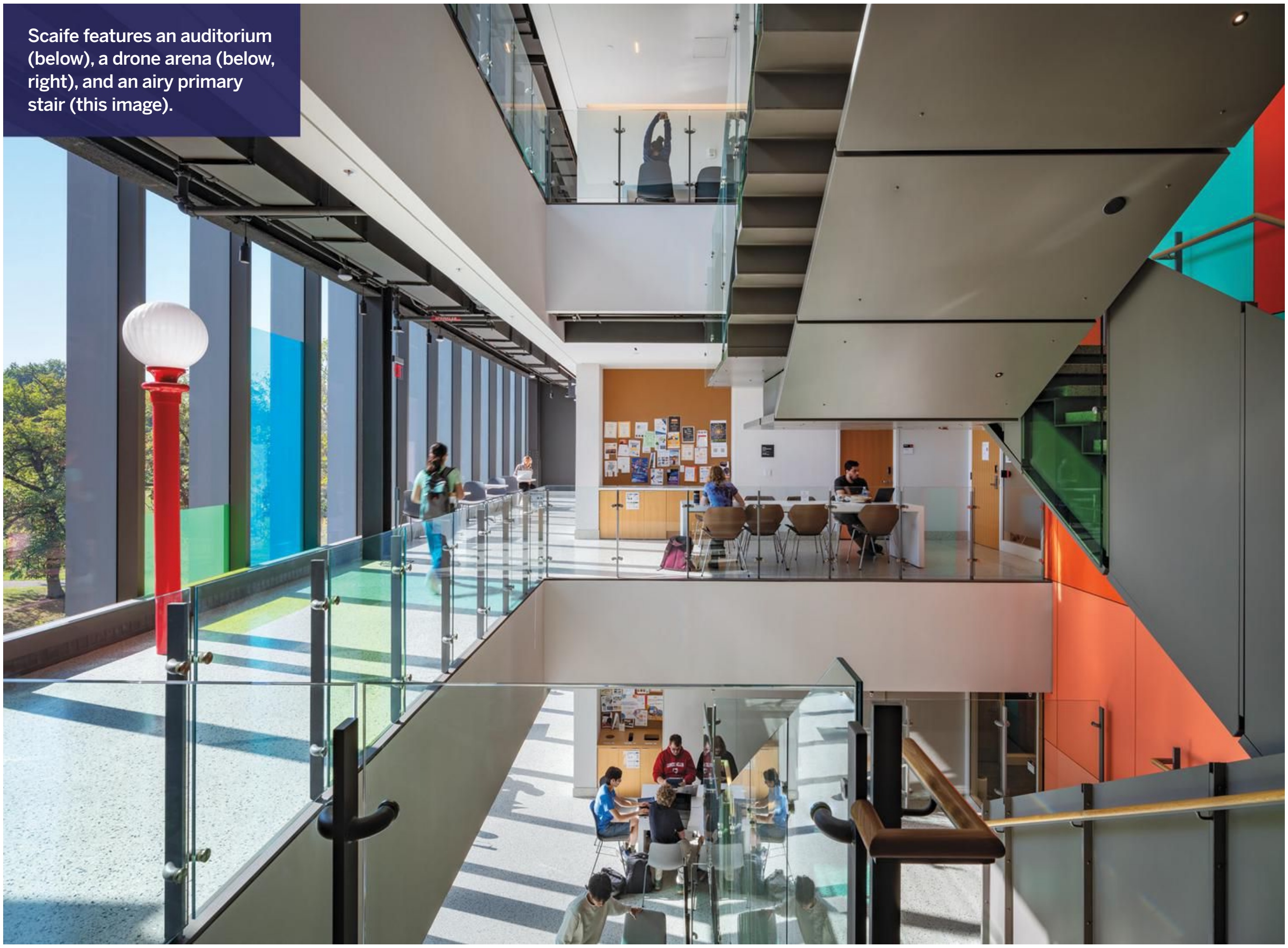
DOORS: Giffin Interior & Fixture, Masonite Architectural, Horton Automatic, Schweiss Doors, TGP

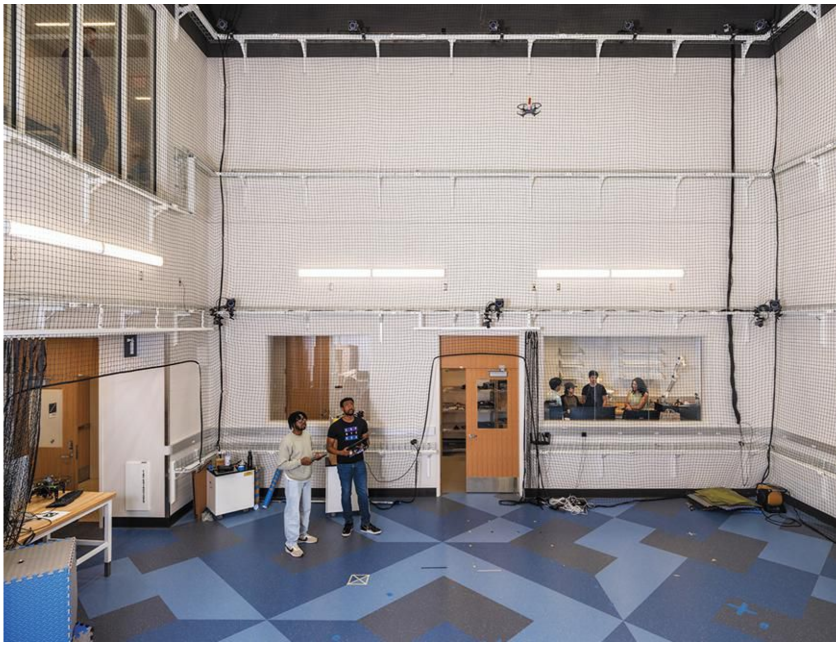
WINDOWS: Oldcastle BuildingEnvelope

INTERIOR FINISHES: Armstrong (acoustical ceilings); Corian (solid surfacing)

LIGHTING: Bega

Scaife features an auditorium (below), a drone arena (below, right), and an airy primary stair (this image).

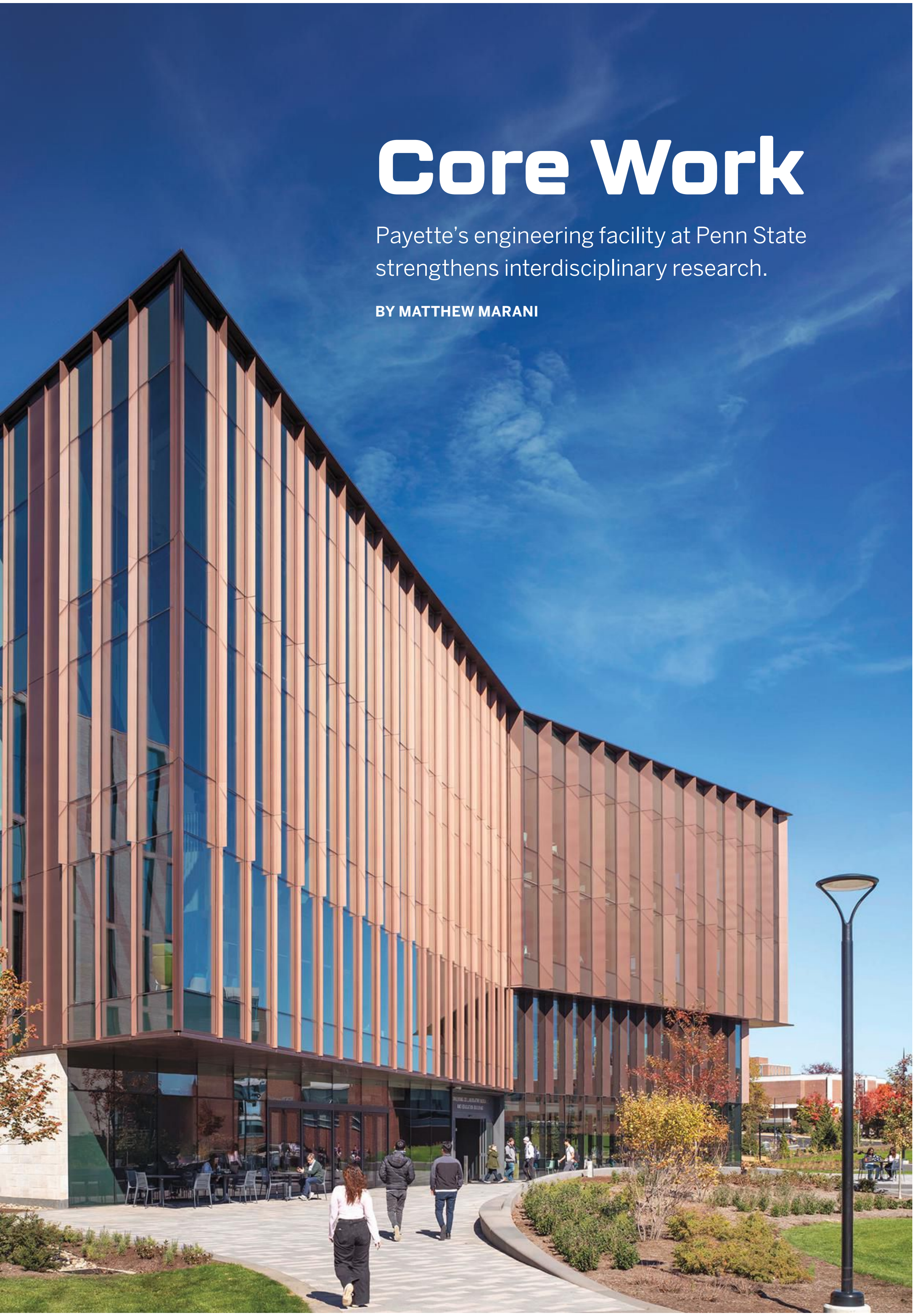




Core Work

Payette's engineering facility at Penn State strengthens interdisciplinary research.

BY MATTHEW MARANI

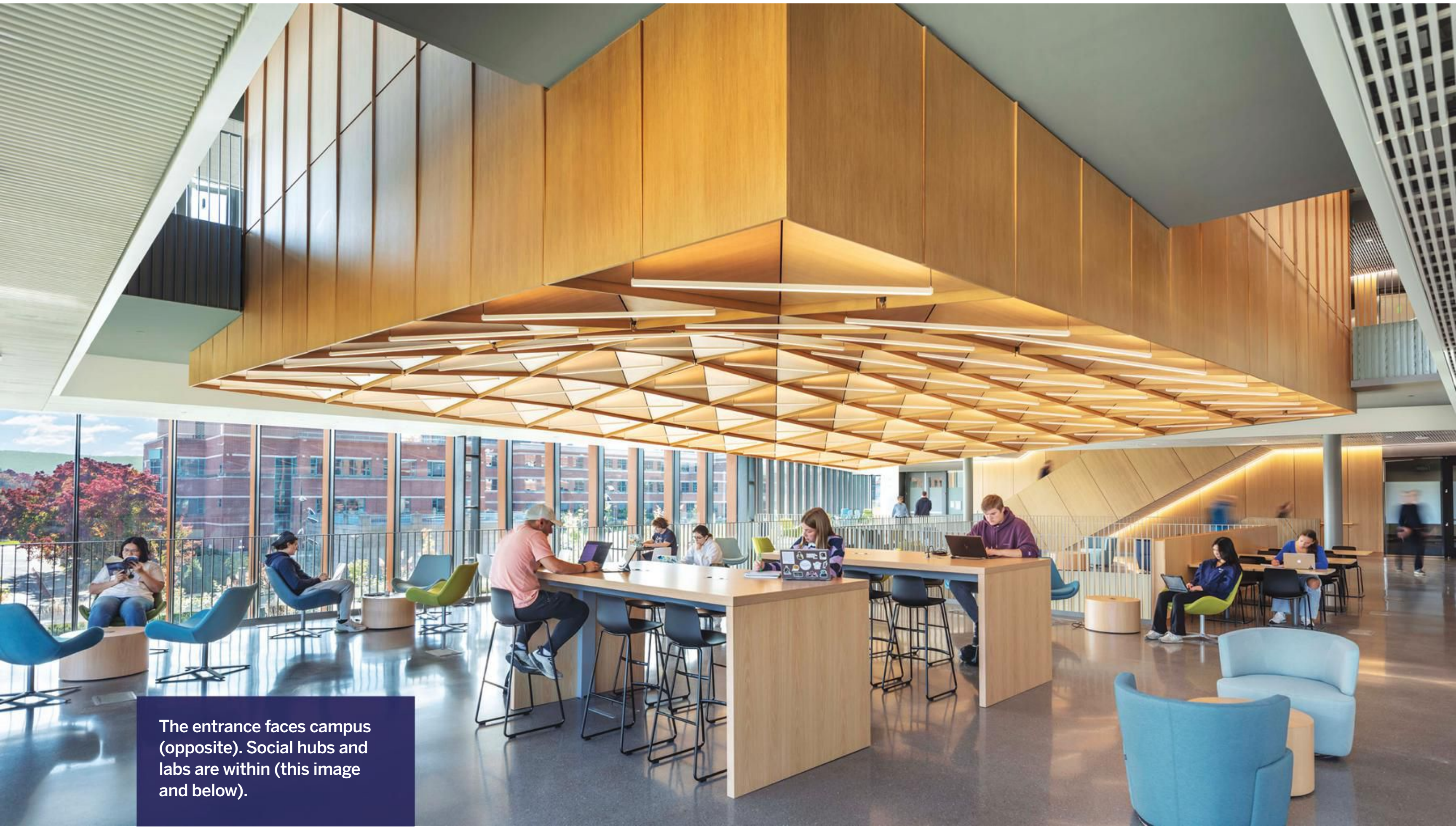


NATIONWIDE, students are enrolling in STEM-related higher-education programs in greater numbers than previously. At Penn State University, over 50 percent of the student body is matriculating through such courses of study. To accommodate this swelling population, Penn State, like other schools, is outlaying vast capital to build state-of-the-art facilities that will house laboratories and classrooms. The Engineering Collaborative Research and Education Building (ECoRE), designed by Boston-based Payette, is the latest addition to the campus. The project's inventive and flexible layout is intended to encourage interdisciplinary collaboration, all while reducing the gargantuan energy load typical of this typology through its well-tuned building systems.

Payette's relationship with Penn State goes back to 2018, when the university commissioned the firm to develop a two-phase master plan for the College of Engineering, within the southwest corner of the campus. In 2019, the school bid out phase one of the master plan, two of four buildings proposed by Payette. The firm joined the competition and was ultimately commissioned for both edifices—the Engineering Design and Innovation Building, located across a newly landscaped quad and completed in 2023, and ECoRE, which opened its doors fall 2024.

STEM-related projects comprise an overwhelming share of Payette's body of work, and the firm draws on that expertise to maximize the lifespans of what are disproportionately large capital investments. "Many schools are now grappling with lab facilities built half a century ago, and the bones of these buildings are constrained and unable to support generational adaptability," Payette principal Jeffrey DeGregorio explains. "Those with open spaces and

PHOTOGRAPHY: © WARREN JAGGER (LEFT, AND OPPOSITE, TOP); ROBERT BENSON (OPPOSITE, BOTTOM)



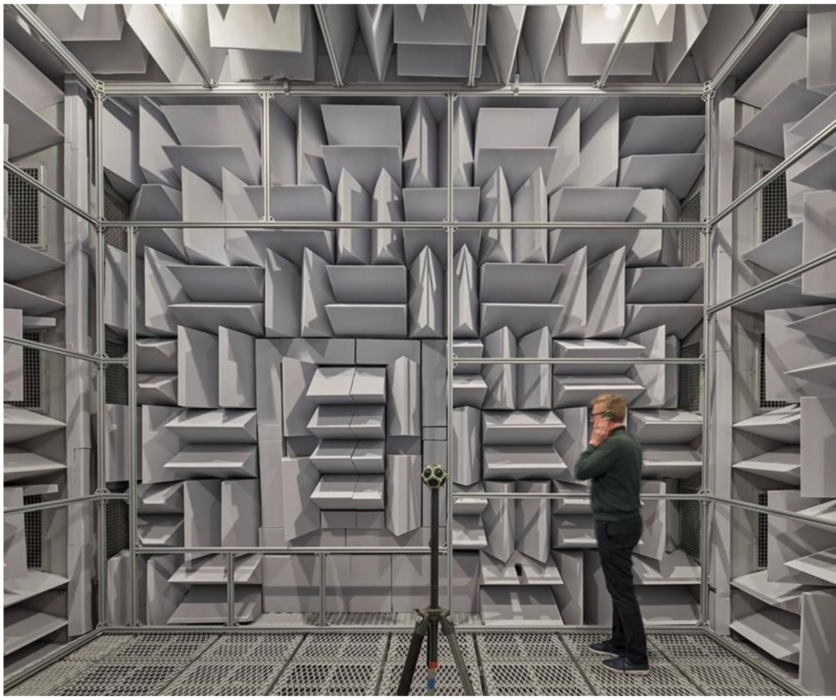
The entrance faces campus (opposite). Social hubs and labs are within (this image and below).

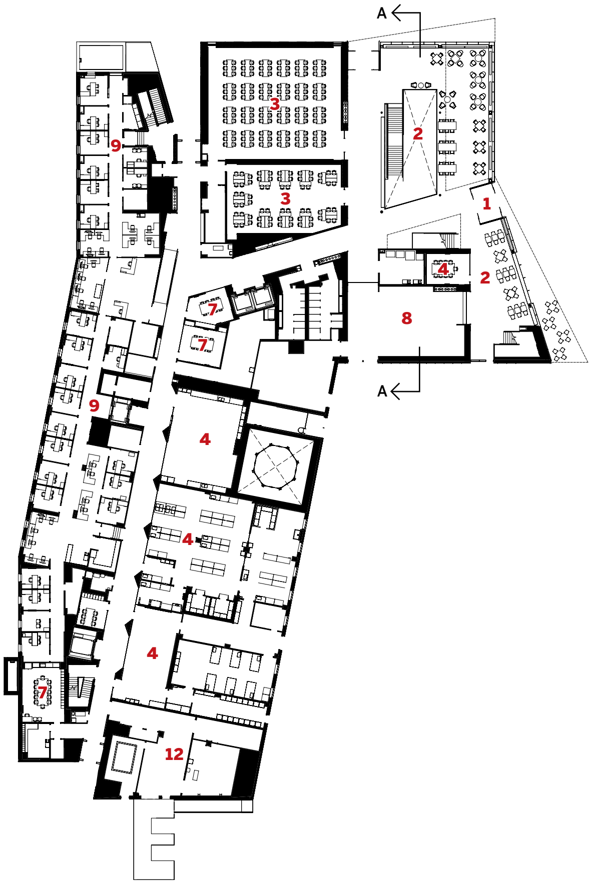
higher floor-to-floor heights, which can be updated with the latest technologies, are more likely to stand the test of time."

The 283,000-square-foot project is now the main hub for the College of Engineering, which counts some 11,000 students and 3,000 faculty. Five stories tall, with an L-shaped footprint, it is made up of a superstructure of steel framing and composite slabs (25 percent of the floor plates are poured-in-place concrete). The bulk of the building, with its labs, classrooms, and offices, is clad in reddish-brown brick, while its campus-facing bar is enveloped in glass and copper-anodized aluminum panels and fins.

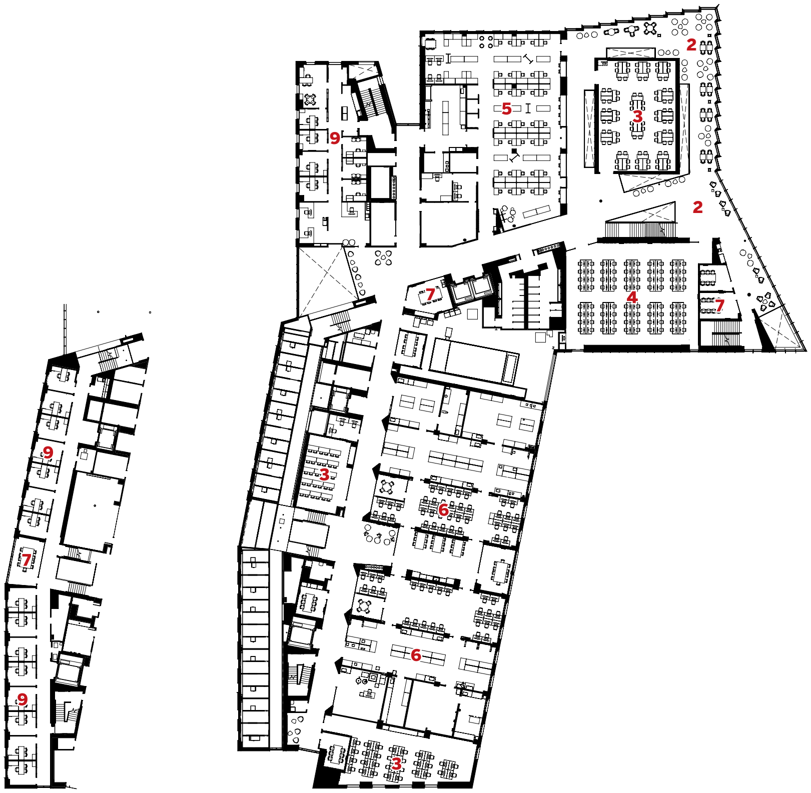
The latter portion, oriented to the southeast, is called the Vertical Campus Commons, and it is the primary entrance and gathering space as well as means of circulation. Within, it contains a five-story atrium that reaches down to the basement level, ringed by daylit study and meeting areas. At the atrium's center, a two-story volume enveloped in white oak panels hovers conspicuously—it is suspended by six hollow structural sections from two steel box girders at the roof level—to house a set of flexible classrooms. Its base, on the second floor, comprises a coffered ceiling formed of orthogonal ribs and triangular panels, with linear light fixtures.

Fifty research bays are placed throughout the building. Low vibration in the basement makes it suitable for specialty labs such as wind tunnels, anechoic chambers, structural research, flight

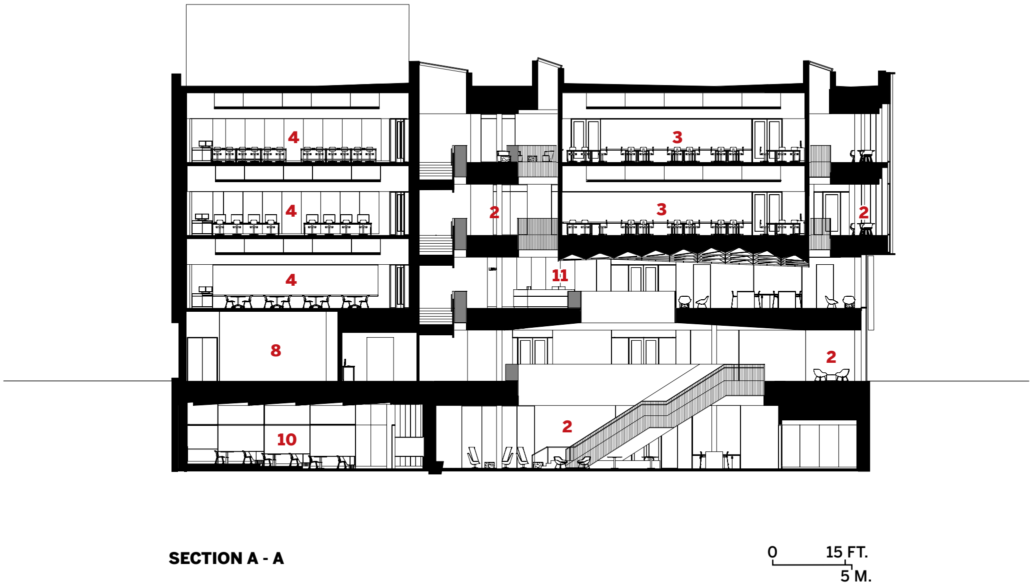




LEVEL-ONE PLAN



LEVEL-THREE & MEZZANINE PLAN



SECTION A - A

1	ENTRY
2	COMMONS
3	CLASSROOM
4	TEACHING LAB
5	DRY LAB
6	WET LAB
7	CONFERENCE
8	CAFÉ
9	OFFICE
10	LECTURE HALL
11	LIBRARY
12	MECHANICAL

simulation, and, notably, a 27,000-cubic-foot facility for testing the ability of rotorcraft to deal with ice. Above grade, there are typically 10 labs per floor, each with 15-foot ceilings, forming the spine of ECoRE. While spaces are grouped thematically to support different programs, they are designed to promote interdepartmental use.

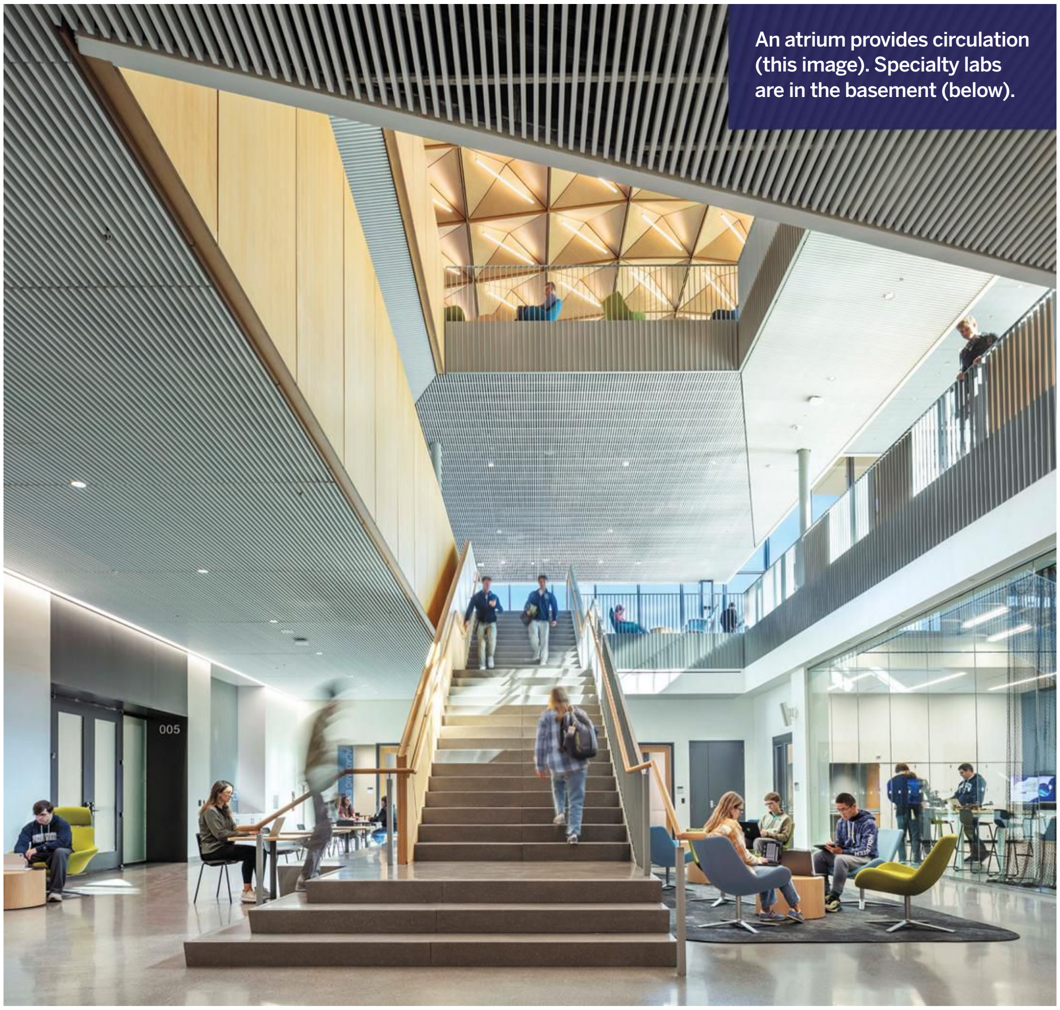
"We embraced the premise of access and flexibility over time," says Mark Oldham, a principal at Payette. "Today, a space used for civil engineering could easily be harnessed for robotics or acoustic engineering tomorrow." To that effect, the labs are left open and spare, with exposed mechanical systems and few finishes. Overhead, the design team installed a flexible ceiling-grid system, where students and faculty can easily attach almost anything, be it lighting systems or lab equipment.

PHOTOGRAPHY: © WARREN JAGGER (OPPOSITE, TOP); ROBERT BENSON (OPPOSITE, BOTTOM)

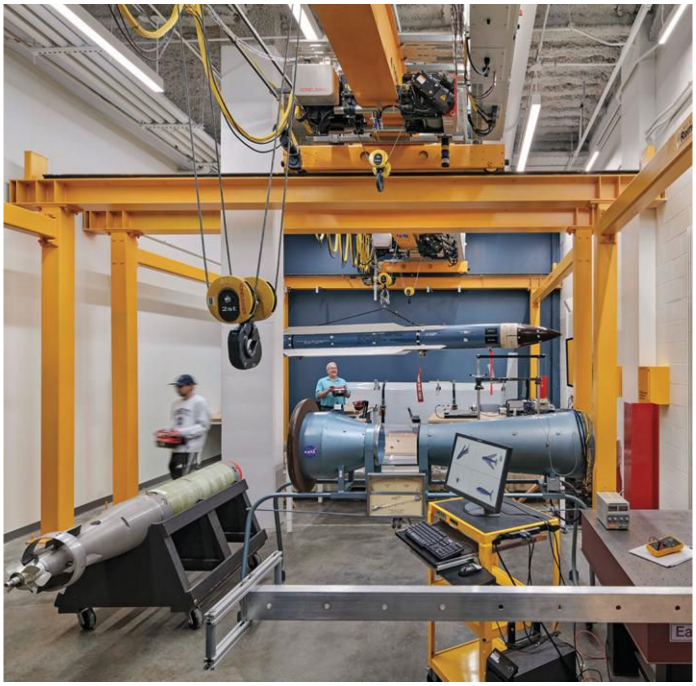
With the programmatic and spatial needs of faculty offices being far less demanding than that of labs and classrooms, the design team could make clever use of skip-stop floors on the north elevation. There, three-story wings of offices, each with 10-foot floor-to-floor heights, are paired with two levels of labs. Thirty-foot-tall lounges, daylit by large expanses of glazing, are placed at the intersections between the building corridors and the skip-stop staircases; this arrangement reduces the space needed for circulation and conveyance. The design team estimates that this shaved 20 percent off the structure's square footage and decreased the facade's surface area by 30 percent.

Lab facilities, with their complex equipment and mechanical systems, commonly use vast amounts of energy. But ECoRE counts an energy-use intensity of just 59 kBtu/sf, which is 68 percent less than the AIA 2030 baseline for this typology. Those savings were achieved by numerous strategies, including the recovery of waste heat to warm intake air and water; the transfer of conditioned air from low-intensity to high-intensity spaces; demand-controlled ventilation that responds to CO_2 levels and other inputs; and daylight and occupancy lighting sensors. Additionally, the building is connected to the campus-wide recycled-water system, reducing consumption by over 50 percent. As a result of these strategies, the structure is currently on track to receive LEED Gold certification.

The scale and complexity of a project like ECoRE could easily overwhelm students and researchers, and such facilities could feel impersonal and sterile. Yet Payette has delivered a thoughtfully conceived and high-performing building—one that successfully integrates welcoming communal spaces and dynamic programming throughout. ■



An atrium provides circulation (this image). Specialty labs are in the basement (below).



Credits

ARCHITECT: Payette — Jeffrey DeGregorio, principal in charge; Mark Oldham, principal; Ryan Murphy, project architect; Philippe Généreux, project manager

ENGINEERS: Arup (m/e/p, structural); HRG (civil)

CONSULTANTS: Studio NYL (facade); Lamar Johnson Collaborative (landscape, FF&E)

GENERAL CONTRACTOR: Whiting-Turner

CLIENT: Penn State

SIZE: 283,100 square feet

COST: withheld

COMPLETION DATE: June 2024

Sources

EXTERIOR CLADDING: Endicott (masonry); Metalwërks (metal panels); Tremco (moisture barrier)

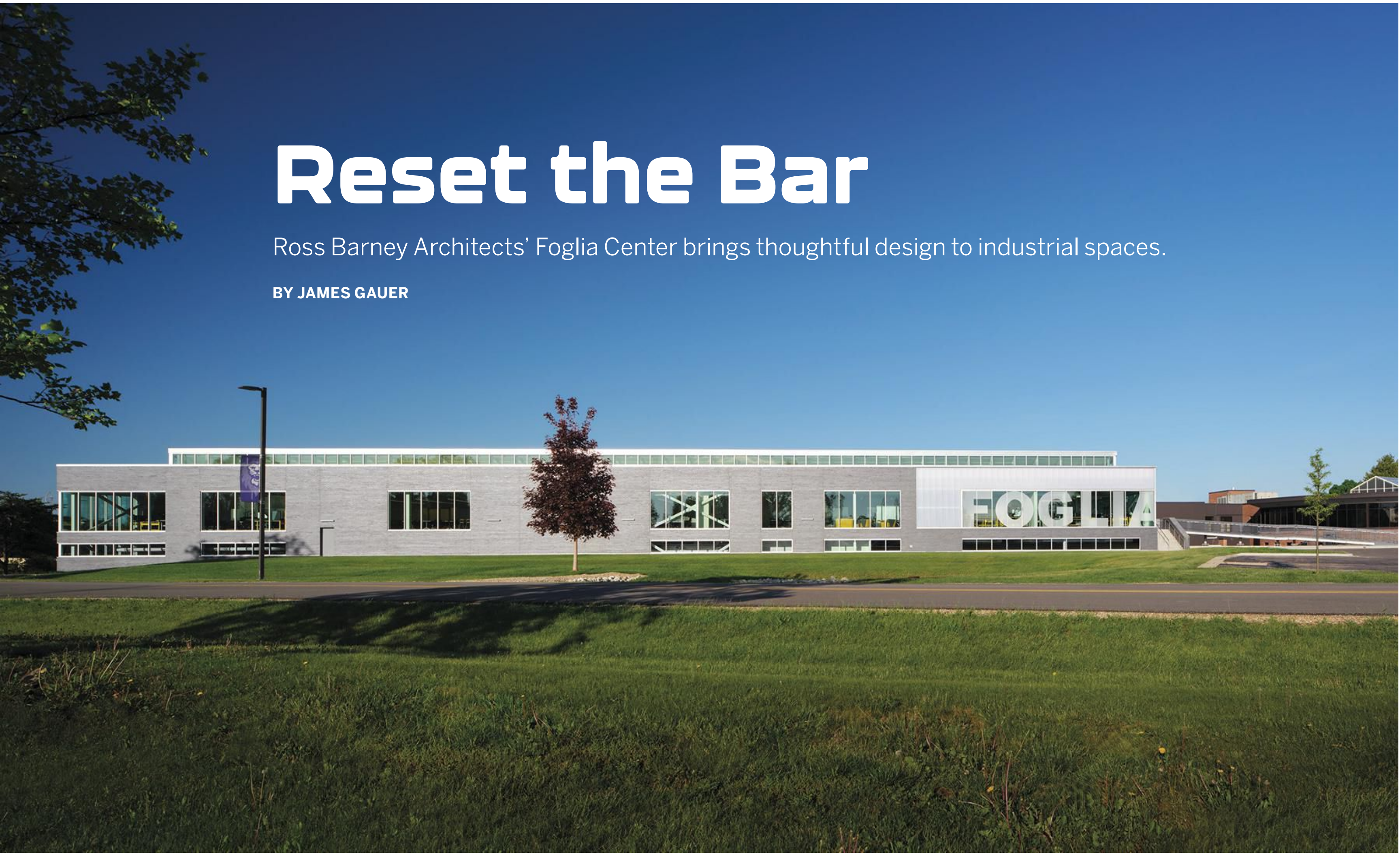
ACOUSTICAL CEILINGS: Armstrong

PLUMBING: Sloan

Reset the Bar

Ross Barney Architects' Foglia Center brings thoughtful design to industrial spaces.

BY JAMES GAUER



AS THE COST of four-year degrees at colleges and universities grows ever less affordable, two-year programs at community colleges are becoming an increasingly attractive option for higher education. But the campuses of these institutions have generally not been places of great architectural distinction. That is changing. If you want proof, look at McHenry County College (MCC) in Crystal Lake, Illinois, 45 miles northwest of Chicago, where Ross Barney Architects (RBA) has recently completed the Foglia Center for Advanced Technology and Innovation (CATI), a sophisticated hub for research, technology, and creative collaboration.

MCC, established in 1967, focuses on workforce training. "This isn't an Ivy League institution," says RBA design principal and founder Carol Ross Barney, recipient of the 2023 American Institute of Architects Gold Medal. "It's just a small community college in rural Illinois, trying to prepare students for both traditional and emerging technologies and trades." MCC has forged strategic relationships with local manufacturers who need employees with such training, and CATI was designed to meet this demand, putting its graduates on a path to good jobs.

The new 48,000-square-foot facility is named after local manufacturers and philanthropists Vince and Pat Foglia. Located at the southeastern edge of MCC's campus, it's flanked by an access road and parking lots. It was not a promising site, but Ross Barney and her team made it work by integrating their project cohesively with existing buildings. They inserted a bar—an elongated rectangular volume—parallel to an adjacent bar of automotive shops to the west. The void between them functions as a service drive. To the east is a landscaped stormwater-infiltration basin.

Several additive elements punctuate the straightforward rectilinear massing: a long shed-roofed clerestory rises above a flat roof; two mechanical wells project out and up from the west facade; and the lower level of the south wall extends to enclose an outdoor lab. At the north end is the main entrance, a sculptural collage that includes a generous canopy, a long ramp, and two stairs, one of which leads down to a lower-level entry.

Bar buildings may appear simple in site-planning diagrams, but there's a lot going on inside this one to accommodate a varied program. "I'm a plan freak," says Ross Barney, "and this plan is informed by the allocation of resources." A circulation spine below the clerestory divides the volume asymmetrically along its length and offers open areas for informal collaboration, relaxing, socializing, and studying.

To the east are two floors of classrooms and labs for engineering technology, artificial intel-

PHOTOGRAPHY: © KENDALL MCCAUGHERTY, HALL+MERRICK+MCCAUGHERTY PHOTOGRAPHERS

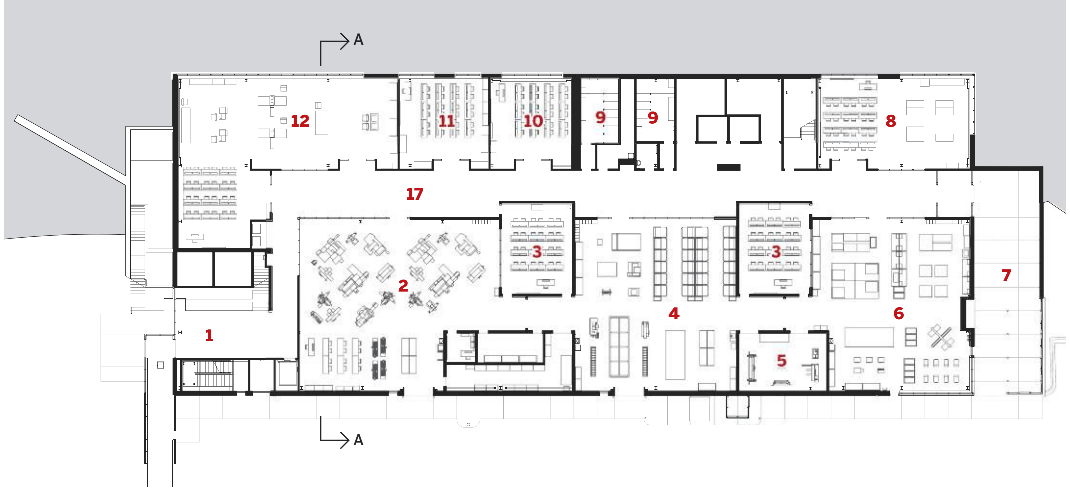
ligence (AI), industrial maintenance, manufacturing, and computer numerical control (CNC) milling, along with administration, service spaces, and a metal-fabrication shop. A makerspace, showcasing robotics and 3D printing, is located near the entry and open to the public. In tandem with an adjacent conference room, it serves as an incubator for students, faculty, and outside manufacturing partners to meet, share ideas, and develop prototypes.

To the west are three double-height labs for welding, HVAC, and more CNC milling, plus a stair with tiered seating that serves as an occasional lecture hall and event space. On the second floor, the circulation spine pulls back from the labs, allowing daylight from the clerestory to reach the floor below, while also forming catwalks protected by gridded steel railings. These provide opportunities to observe activity in the labs, whose enclosures incorporate plentiful glass, putting their impressive inner workings on display and offering an astonishing degree of transparency.

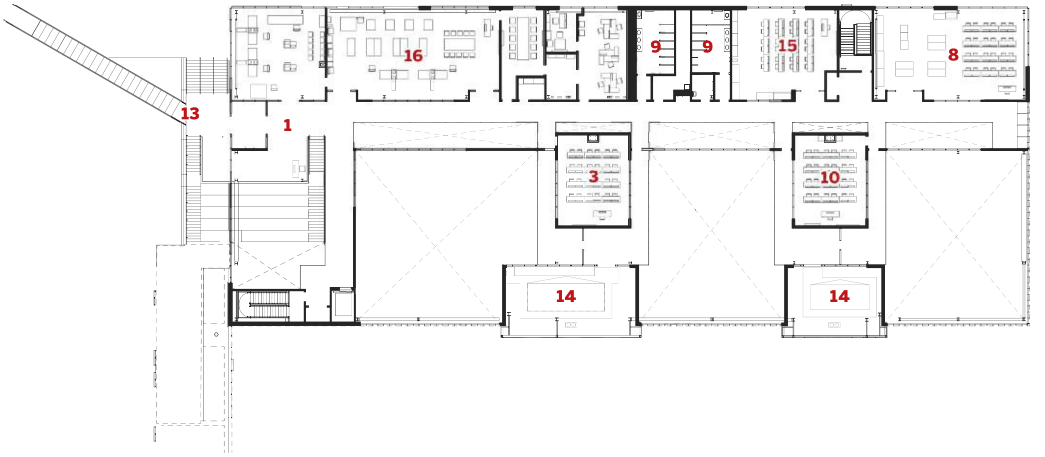
Because the fields of study offered here are advancing rapidly, flexibility was key to planning for the future. Demountable drywall partitions between classrooms can be easily removed and relocated, making it possible to combine classrooms or change their sizes as needed. Spare electrical capacity allows for new equipment, such as more robotics gear than originally anticipated, which is already moving in.

The high-bay labs for welding, CNC fabrication, and HVAC accommodate tall equipment and the cranes that move it. "This drove their design," says Ryan Giblin, RBA principal in charge. Conduits for power, data, and compressed air are located on overhead grids, further facilitating flexibility. Strategic planning of equipment use and location minimized

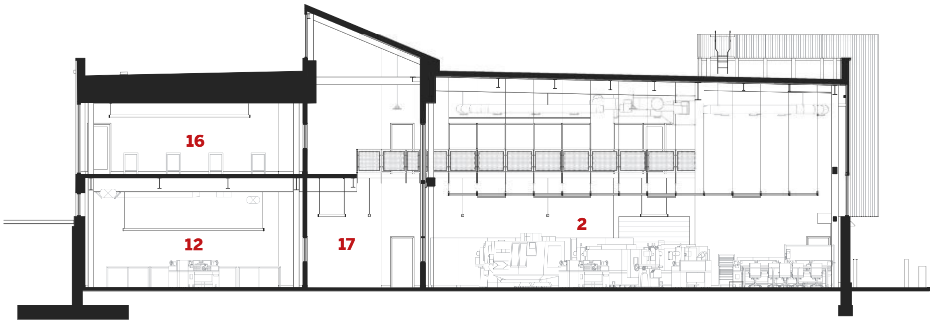
The long bar building (opposite) is bisected by a shed-roofed clerestory (this image and below).



LOWER-LEVEL PLAN



UPPER-LEVEL PLAN



SECTION A - A

1 LOBBY
2 CNC LAB
3 COMPUTER LAB
4 WELDING LAB
5 METAL FABRICATION
6 HVAC LAB
7 OUTDOOR LAB
8 INDUSTRIAL-MAINTENANCE LAB
9 RESTROOM
10 CLASSROOM
11 AI LAB
12 ENGINEERING-TECHNOLOGY LAB
13 ENTRY RAMP & PORCH
14 OUTDOOR MECHANICAL SPACE
15 MANUFACTURING LAB
16 INCUBATOR/COWORKING SPACE
17 CORRIDOR

redundancy, helping to reduce building size—and therefore cost—by more than 10 percent from the original program.

The HVAC lab opens to a walled outdoor space that contains condensers and air-handling units. A heated floor slab allows classes to use this area in winter. Because HVAC technology is a major component of the curriculum, the building's mechanical wells are exposed and accessible, to create opportunities for teaching and learning.

The material palette is intentionally restrained. "Applied materials, particularly finishes, can add significant cost to a construction project," says Giblin. "On public projects where budgets are limited and maintenance is an ongoing concern, we often look to utilize natural materials that are expressive, durable, and cost-effective." This frugal strategy paid off. Construction cost was $562.50 per square foot despite price escalations during the pandemic —modest for a high-tech academic building.

Outside, an insulated cavity wall of ironspot brick over steel studs, generous aluminum-framed storefront glazing, and translucent polycarbonate panels wraps the building. Corrugated metal, both solid and perforated, surrounds the mechanical wells. These humble materials combine to poetic effect at the southwest corner. "The twilight view into the HVAC lab shows that even ductwork and valves can be beautiful, turning technical craft into a source of inspiration," says Ross Barney with justifiable pride.

Inside, floors are highly polished warm gray concrete with visible aggregate. Structural steel is exposed, ducts and pipes are uncovered, and just about everything is painted white. A vivid shade of yellow accents furnishings and highlights computer labs, whose vertical volumes punctuate the circulation spine.

The result is sophisticated and refined, transcending the project's tight budget. "Everyone who comes through here says there's an elegant utility to it," says MCC president Clint Gabbard, who consistently pushed for high-quality design.

"It's not enough to have space," says Ross Barney. "It has to be space you want to be in." With this project, she and her colleagues have succeeded handsomely in achieving that goal and in raising the bar for architecture at community colleges. ■

Interiors feature concrete floors and exposed steel, pipes, and ducts (this page).

Credits

ARCHITECT: Ross Barney Architects

ENGINEERS: Thornton Tomasetti (structural); dbHMS (m/e/p, fire protection); Orion Engineers (civil)

GENERAL CONTRACTOR: The George Sollitt Construction Co.

CLIENT: McHenry County College/State of Illinois Capital Development Board

SIZE: 48,000 square feet

COST: $27 million (construction)

COMPLETION DATE: August 2024

Sources

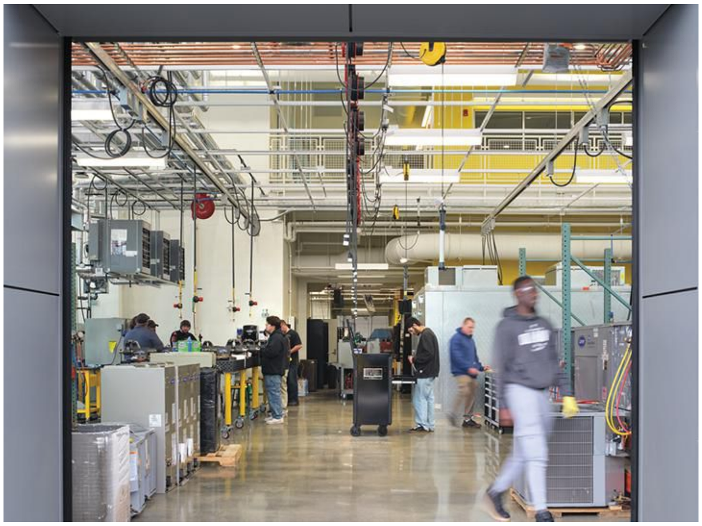
CURTAIN WALL: Oldcastle BuildingEnvelope

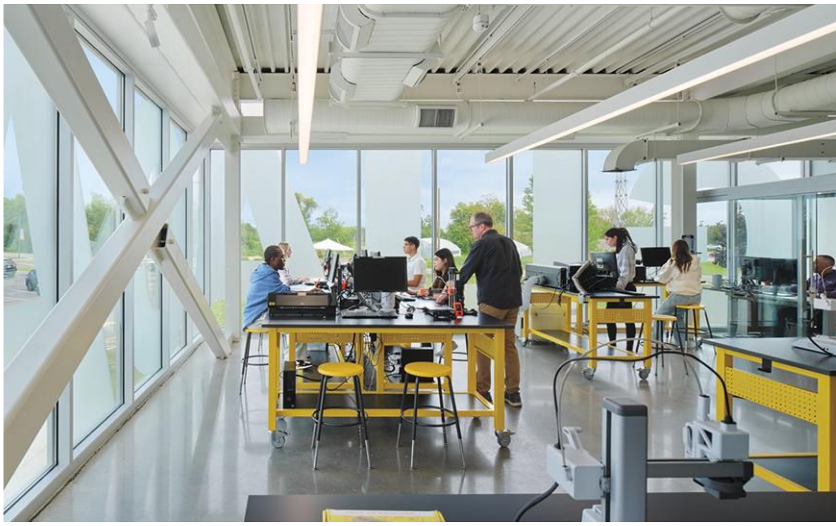
EXTERIOR CLADDING: Pac-Clad (metal); Endicott Clay (masonry); Henry (moisture barrier)

ROOFING: Carlisle

LIGHTING CONTROLS: Leviton

ELEVATORS: Schindler





SUBMIT YOUR PROJECTS!

Record Kitchen & Bath 2026

Architectural Record is now accepting submissions for the annual **Kitchen & Bath** competition. This special section highlights novel approaches to these utilitarian spaces, which can be in commercial, residential, or public contexts.

Winning projects will be selected by an editorial jury and published in the April 2026 issue.

DEADLINE TO SUBMIT:
JANUARY 15, 2026

For submission details, visit architecturalrecord.com/call4entries

E-mail any questions to ARCallForEntries@bnpmedia.com.
Include “Record Kitchen & Bath” in the subject line.

ATLANTIC AVENUE LOFT
BY VONDALWIG

PHOTOGRAPHY: © ALAN TANSEY

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In this section, you will find eight compelling courses highlighting creative solutions for tomorrow's buildings brought to you by industry leaders. Read a course, and then visit our online Continuing Education Center at ce.architecturalrecord.com to take the quiz free of charge to earn credits.

Photo courtesy of CRL

Shelter

Provided by CRL®, Rieder, Steel Dynamics, Inc. (SDI), YKK AP®

CREDIT: 1 AIA LU/HSW; 1 GBCI CE HOUR; 1 IDCEC CEU/HSW; 0.1 ICC CEU

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Liquid Gold: Harnessing Rainwater for a Sustainable Future

Sponsored by Watts Water Technologies, Inc.

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Water Leak Detection in Commercial Buildings

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Designing for Patient Comfort

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Bird-Safe Glass in Architecture

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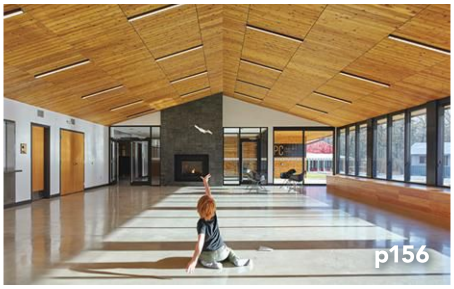
Photo courtesy of Lisa Stinner-Kun



Sustainable, Strong, and Stunning

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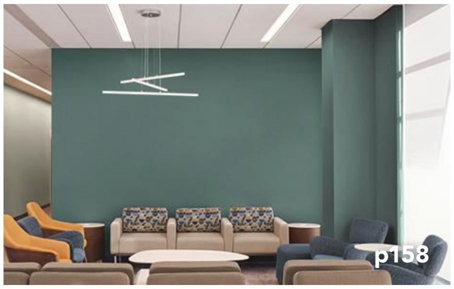
Original photography by Bethany Nauert. Paint color by Behr Paint Company



Specifying Architectural Coatings for Commercial Green Building Projects

Provided by Behr Paint Company

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IN PM SU

Photo © Simon Hurst Photography

Innovative Building Envelopes 101

Sponsored by TGP

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CATEGORIES

BE	BUILDING ENVELOPE DESIGN
IN	INTERIORS
LS	LIFE SAFETY AND CODES
PM	PRODUCTS AND MATERIALS
RE	RESIDENTIAL
ST	STRUCTURAL
SU	SUSTAINABILITY

Courses may qualify for learning hours through most Canadian provincial architectural associations.

The term shelter carries with it connotations of protection, safety, a cover, or a refuge. Innovative new facade materials and methods better facilitate these capabilities for buildings.

Photo courtesy of CRL

Shelter

Discerning capabilities and selecting facades for new construction and renovations

Provided by **CRL®, Rieder, Steel Dynamics, Inc. (SDI), YKK AP®**

By Amanda C. Voss, MPP

"Creativity is thinking up new things. Innovation is doing new things."
— Theodore Levitt, American economist, professor at Harvard Business School, editor of *Harvard Business Review*

FACADE INNOVATIONS

Seeing More Clearly: Advances in Glazing

Glass products are certainly doing new things. Curtain walls, window walls, and glazed storefronts provide some of the most dramatic design details of a building. There are several trends driving innovation in these products.

First among these is more fabrication and assembly in controlled environments. Shop fabrication and unitization addresses field labor shortages, creates faster close-in, and better fit and finish because of controlled assembly. In the field, new products provide a high tolerance control on extrusions, creating easier assembly and tighter snap connections. This ensures a better fit and finish with significantly less rework or material adjustments at the jobsite.

As curved glass, large spans, and large lites of glass continue their design prominence, so do the demands placed on their performance. New glazing and framing technologies can achieve the project's design and performance goals, including Impact Resistant and Blast Mitigating curtain wall systems; pre-glazed, thermally broken, impact-rated window wall systems; and

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Learning Objectives

After completing this course, the design professional should be able to:

1. Evaluate how to pick materials for a facade that not only establishes a visual identity but also increases the energy efficiency or meets the sustainability goals of a building.
2. Compare the various types of glazing systems for building exteriors and discuss advances in framing and glazing technologies that aid in installation and performance.
3. Discuss innovative digital printing technology for steel siding, soffits, and trim, and explain how steel contributes to safety and environmental goals.
4. Analyze multifunctional capabilities of facades and explore how advances in glass fiber reinforced concrete (GRC) are enhancing durable, versatile, and sustainable exteriors.

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blast mitigating glazed entrance systems. Curtain wall systems are available with inside, outside, or structurally glazed options. Stick built, unitized, and cassette (carrier frame) system options are available with many sightlines and mullion depths. allowing the design professional to control both performance and cost by selecting the ideal mullion depth for opening size and design pressure requirements. Optional face covers can expand design flexibility.

By offering superior insulation properties in a complete suite of thermally broken products, new glazed products can provide ecologically sustainable and economically sensible solutions for the entire building envelope. Upgrading a building's framing system first can be the most cost-effective option for gaining LEED certification and exercising environmental intelligence. Advanced energy-efficient glazed facades are designed to provide the highest level of thermal performance, exceeding the industry's most stringent green standards, including ASHRAE 189.1, before upgrading glass beyond standard alternatives. This enhanced framing creates a 2-1/2-inch sightline outside glazed curtain wall system utilizing thermal break technology with structural polyamide struts, in various widths, that accommodate standard 1-inch glazing units as well as advanced glazing options such as triple glazing and suspended film technology. To ensure long-term structural integrity, the dead load of the insulating glass rests on integrated structural supports, diverting this load away from the thermal barriers. Using an advanced thermally broken frame also provides warmer interior surfaces and increased resistance to condensation, and the ability to integrate with a building's air-vapor barrier.

When considering innovations in glazing, a larger development is the adoption of triple-glazed curtain wall systems to further enhance thermal performance in facades and to provide exceptional U-factors. These triple-glazed systems often feature dual thermal barrier technology, employing two fill and debridge pockets and three thermal break points.

For a fenestration system to provide optimal energy efficiency, its components must be carefully selected so that, together, they can deliver the desired result. The framing systems must support the performance of the insulating glass, and vice versa. Insulating Glass Units (IGUs) with dual or triple glazing are key to a successful energy-efficient fenestration system. For the best results, they should be filled with argon or xenon gas and should incorporate low-emission (low-E) coatings. Low-E coatings, gas-filled insulating glass units, and the use of double or triple panes are all critical considerations. Also critical is working with the local authority having jurisdiction early in the design phase so that energy performance expectations and requirements are clear from the get-go.

Photo courtesy of YKK AP

Advances in glazing systems are allowing flexibility in both satisfying performance requirements and adapting to installation requirements. The window wall glazing system designed for the JW Marriott in Nashville, Tennessee, includes an innovative slab edge cover that yields the beauty and appearance of a curtain wall application.

Combining innovations in framing and glazing into entrances, storefronts, and glazed walls introduces engineering advancements that surpass industry standards in aesthetics and performance. Monumental glass doors spanning 10 feet tall and 4 feet wide can be specified with ultra-narrow 1-5/8-inch door stiles to convey a grand entrance and heavy-glass visuals. These designs achieve an AAMA CW (Commercial/Window) Performance Class rating and feature 1-inch insulating glass and a distinct full perimeter seal, offering year-round, all-weather performance. These systems also incorporate thermally broken components to deliver superior U-factors as low as 0.37. Dual polyurethane thermal break points in storefront systems act as a superior thermal barrier. This delivers U-factors as low as 0.37 using standard low-E glass, and 0.19 using specially configured insulating glass units.

With any facade material, water management is of crucial concern. New curtain wall designs feature pressure-relieved horizontals with patented water management systems that efficiently sweep infiltrated water to the exterior. This in-built water management system eliminates the need to install vinyl flashing, which reduces labor costs and saves time. Exterior and interior members are joined with an injection-molded thermoplastic connector, which provides total thermal isolation for superior thermal performance. With no exposed exterior vertical members, the system offers architects all-glass aesthetics via uninterrupted horizontal glass spans.

Moving Materials Forward

The practice of providing a plane for moisture to drain down and off the exterior is centuries old. But the precise strategy and design of rainscreens have evolved dramatically over the years. Additionally, the materials used for the purpose of exterior moisture management have improved exponentially.

Glass fiber reinforced concrete (GRC) opens new possibilities for designs. Thanks to its low weight, flexibility in form, color, and surface finish, as well as its durability, GRC is a key new material for modern architecture. Sustainable facade elements made from glass fiber reinforced concrete (GRC) provide a unique combination of technical performance and environmental benefits.

Modern facades serve not only as architectural features but also as protective

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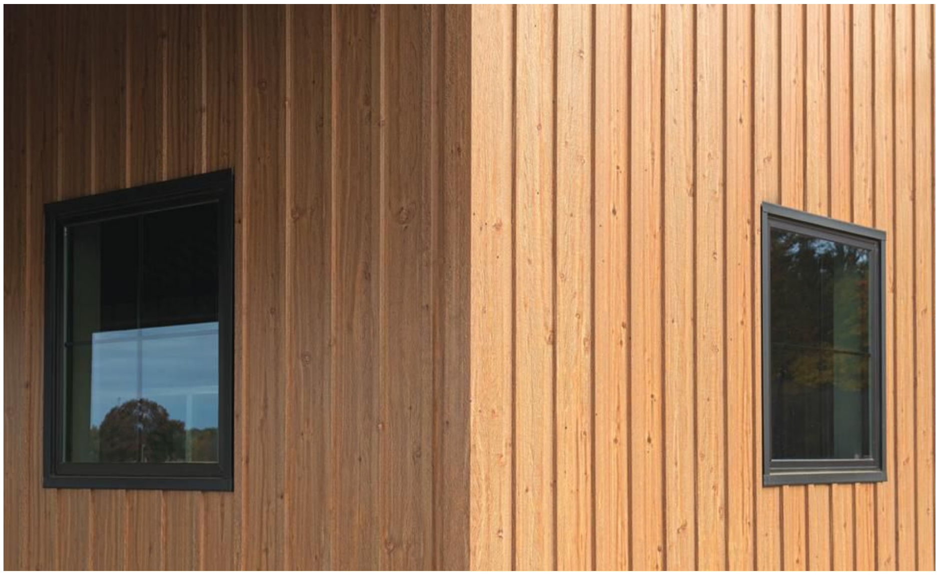
Glass fiber reinforced concrete (GRC) combines the advantages of both materials. The quality, technical characteristics, and longevity of the natural product facilitate versatile and avant-garde applications. The authentic appearance creates a vivid facade. GRC cladding is designed as a mounted, ventilated facade and can be fixed in a visible or concealed manner.

Photo courtesy of Steel Dynamics, Inc. (SDI)



Digitally printed steel siding is the latest advance in printed steel, taking products a dynamic leap forward from older technologies.

layers against wind, rain, and solar radiation, contributing decisively to the durability and performance of a building. GRC offers a long-lasting solution that meets the requirements of weather resistance, lightweight construction, and ease of installation, even in exposed locations. The manufacturing process used to produce GRC creates a material that is thinner, stronger, and more manageable for both design and installation. GRC elements are layered alternately, providing high tensile strength and durability. The thin, lightweight panels disprove misconceptions about using concrete in building facades—they are durable, flexible in design, and have significantly lower CO_2 emissions thanks to an optimized concrete matrix.

Significantly lighter than conventional concrete, GRC allows for efficient transport and handling of complex building envelopes, while prefabricated systems ensure fast and precise on-site installation. Its moisture-resistant structure and low susceptibility to soiling reduce cleaning effort and substantially extend the lifespan of facades. With a thickness of just 13 millimeters, low weight, and high span capacity, the elements are optimized for smooth implementation in the construction process. GRC is non-combustible, durable, and requires only minimal maintenance.

With a wide range of colors, textures, and formats, GRC facade elements provide extensive design flexibility. Architects can create bespoke, visually compelling building exteriors that harmonize with their surroundings while upholding environmental responsibility. A wide variety of formats, 3D shapes, colors, and surface finishes enable bespoke solutions. Custom-made special elements allow maximum design flexibility and adaptation.

GRC 3D elements offer high durability, low maintenance, and material-efficient production. Their dimensionally stable, thin-walled concrete structure minimizes material use while enabling a high-quality architectural appearance. Their combination of design freedom, technical intelligence, and functional value makes them an ideal solution.

Durability is also at the heart of advancements in steel facades. Woodgrain and stone-patterned printed steel have become increasingly popular in the past decade due to ease of maintenance and fire resistance, especially in commercial buildings. Digitally printed steel introduces a photorealistic appearance to this product category, making it suitable for use in projects where a hyper-realistic aesthetic is essential.

More traditional printed steel siding relies on Rotogravure printing. This process is extremely limiting in the quality and appearance of the end-product. Rotogravure, a technology developed in the 1860s for paper printing, uses an etched roll to apply paint or ink to a steel strip. There are limited colors per pattern, and the design repeats every 3-4 feet.

In contrast, high-resolution digital printing, developed recently, uses a large-format digital printer that outputs millions of color combinations in every pattern, with no repeats

AC Hotel, Dallas
Photo: Adam Mørk

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up to 32 feet. The resulting digitally printed steel product is comprised of galvanized coated steel sheet with a multi-layer paint system, printed ink layer, and solvent-free UV and scratch protective clearcoat, resulting in photorealistic prints sourced from high-resolution images of authentic natural materials, such as wood and stone.

The large-format digital printer transfers the images onto sustainably made steel sheet at resolutions of up to 400 dpi. This detail allows for the inclusion of unique wood and stone features such as knots and cracks, which would be overly noticeable on a shorter repeat. The finished product can be rollformed, slit, or stamped into nearly any profile or shape, allowing it to serve as exterior siding, trim, soffits, fencing, interior walls, ceilings, and even furniture. Comprised of seven material layers—cold rolled steel base, galvanized coating, pretreatment, primer, topcoat, high-definition image, and solvent-free UV protective clear coat—each layer is melted, rolled, coated, or printed on one of the production lines. Production is controlled from start to finish, delivering a product that is both high-quality and sustainable.

Photo courtesy of Steel Dynamics, Inc. (SDI)

New digital printing technology allows for much longer repeats, stretching up to 32 feet, and prints millions of colors, resulting in photorealistic prints.

SELECTING GLAZED FACADE SYSTEMS FOR CAPABILITIES AND STANDARDS

Glazed facade systems for commercial buildings cover a wide range of types, styles, installation methods, and attributes. These products carry various strengths and weaknesses, and their ultimate performance hinges on design pressure calculations, installation, and glazing processes. Structural requirements, thermal performance, assembly method, water management, and glazing method all weigh in to help the design professional determine the most appropriate facade choice.

Types

Storefront and glazed entrances, window walls, and curtain wall systems are the most common glazed facades; each has specific applications and installation methods.

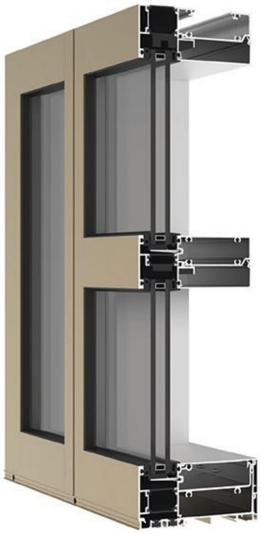
A storefront glazing system is a fixed glazing system that is typically installed on the ground floor of commercial buildings. These are designed to offer large, clear views, which enhance visibility and bring natural light into the building. Storefronts are non-load-bearing, relying instead on the building's structure for support. Reducing load allows for the use of aluminum frames, providing a modern appearance with narrow lines. Frames are anchored between the floor slabs with glass panels installed within these frames.

Storefront glazing creates a basic, economical glazing system with quick assembly. It can meet minimum water and structural performance requirements; however, performance regarding thermal insulation and acoustic control is lower when compared to more advanced systems like curtain walls.

Glazed entrance systems offer an abundance of design options. Panel doors are mechanically joined and welded to ensure that they withstand the most demanding conditions. Engineering advancements allow for monumental glass doors spanning 10 feet tall and 4 feet wide, specified with ultra-narrow 1-5/8-inch door stiles to convey a grand entrance and heavy-glass visuals. Thanks to framing and glazing technological improvements, glazed entrances can earn an AAMA CW Performance Class rating. Insulating glass and a distinct full perimeter seal provide year-round, all-weather performance. Incorporating thermally broken components delivers superior thermal performance.

Window wall systems provide units of pre-glazed assemblies installed between floor slabs. Window walls are often specified for mid-rise to high-rise residential and commercial buildings. They offer a high degree of flexibility in design and can be adapted to various building configurations. Commonly used in ribbon window configurations or punched openings, window wall framing systems span from slab to slab and can be installed from the building's interior to improve logistics and reduce installation costs. Window wall systems can also employ floor slab edge covers that enable the system to mimic the look of a curtain wall system at

Figure courtesy of YKK AP



Window wall assemblies offer flexibility; units can be glazed inside, outside, or structural silicone (SSG) glazed. These assemblies can also be pre-glazed through the shop or stick built on the jobsite. Customized thermal performance is readily available.

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For a fenestration system to provide optimal energy efficiency and performance, its components must be carefully selected so that, together, they can deliver the desired result. This includes assessing framing systems and insulating glass capabilities.

Photo courtesy of YKK AP

The 110 East project in Charlotte, N.C., uses custom vertical glass fins extending in staggered lengths, creating a striking three-dimensional texture via window walls. The glass's reflective and transparent qualities respond to changing daylight, giving the building a constantly evolving character.

a significantly reduced cost.

Window walls, like storefront systems, allow for ample natural light, improving the indoor environment and reducing the need for artificial lighting.

Curtain wall systems clad a building envelope with glass and aluminum to protect the interior from the elements and create a safe and comfortable work environment for the building occupants. Curtain walls are designed to carry only their own weight. The curtain wall transfers wind loads to the main building structure, also known as the main wind force resisting system (MWFRS), at connection points in the floors or columns of the building. A curtain wall is designed to resist air and water infiltration, as well as sway created by wind and seismic forces, and its own weight.

Curtain walls may span from floor to floor, be used in punched opening applications, or span multiple floors. When designing curtain walls, it is critical to take into consideration design requirements such as thermal expansion and contraction; building sway and movement; water diversion; and thermal efficiency for cost-effective heating, cooling, and lighting in the building.

Selecting a window wall offers many advantages in today's market, in which quick installation and cost advantage are critical. While glazed commercial facades are often designed as curtain walls, more recently, the window wall has emerged as an effective alternative for mixed-use buildings like offices and hotels.

Curtain wall systems are designed to sit in front of the building and anchor to each floor line. Window wall systems rest inside the building and span floor-to-floor. This creates a cost advantage over curtain wall systems, as structural requirements can be met with less material and reinforcement.

▶ Continues at ce.architecturalrecord.com

***Amanda Voss**, MPP, is an author, editor, and policy analyst. Writing for multiple publications, she has also served as the managing editor for Energy Design Update.*

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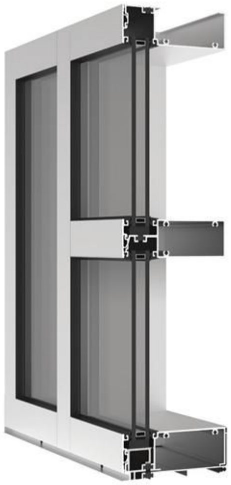

Photo courtesy of YKK AP America Inc.

YKK AP's comprehensive storefront systems blend aesthetics, performance, and sustainability. Serving a wide range of projects—from retail to healthcare to institutional spaces—the company's systems consistently deliver the sleek, modern look architects want while meeting demanding performance standards.

The latest addition, the YES 60 TU Front Set Storefront, offers a contemporary, curtain–wall–like appearance without the curtain wall price tag. It's a smart solution for projects seeking elevated design impact with a pragmatic balance of cost and performance.

All of YKK AP's products are made with its exclusive BetterBillet.™ This advanced aluminum material combines low-carbon sourcing with at least 30% recycled scrap, reducing environmental impact while maintaining structural integrity. With the YES 60 TU and its broader storefront family, YKK AP demonstrates how innovation, performance, and responsibility can come together seamlessly.

www.ykkap.com

Rieder

Photo courtesy of Rieder/Ditz Fejer

formparts – 3D shaped facade elements

As monolithic-looking concrete elements, formparts offer a high degree of flexibility and a wide range of design options. The elements are prefabricated according to specific requirements, enabling complex 3D shapes. Weather-independent pre-assembly in the factory ensures high quality and fast on-site installation. Due to their low weight and large span widths, formparts are perfect for facades with challenging geometries.

www.rieder.cc

Steel Dynamics, Inc.

Photo courtesy of Jeff Crane

Tru-Steel HD - Digital Print Steel

Tru-Steel HD uses digital printing to transfer high-resolution images of real wood onto steel sheet. The result is a photorealistic woodgrain appearance with no pattern repeats for up to 32 feet. Tru-Steel HD is Class A fire-rated and is highly resistant to scratching and fading, making it perfect for architectural panel applications, soffits, cabinets, and fencing.

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An integrated rainwater capture system enhances the water and energy efficiency of The Nancy J. Cotterman Center in Ft. Lauderdale, Florida. Photo courtesy of Saltz-Michelson Architects

Liquid Gold: Harnessing Rainwater for a Sustainable Future

Innovative approaches to conservation, efficiency, and climate resilience in contemporary architecture

Sponsored by **Watts Water Technologies, Inc.**

By G. Edward Van Giesen III, MLA, ARCSA Registered Professional and National Sales Manager for Watts RainCycle

Rainwater harvesting has entered a new age. Once comprised of stand-alone tanks, pumps, filters, and pipes, rainwater systems are now integrated solutions that benefit both building occupants and the wider community. This shift reflects a growing recognition of rainwater not as waste but as a valuable resource to be captured and used. "In North America, over the last 15 years, we have witnessed the birth of a brand-new industry sector: rainwater harvesting," says G. Edward Van Giesen III, MLA, and National Sales Manager for Watts RainCycle. "While roof drains, tanks, cisterns, pumps, and filters are nothing new, integrating them into a cohesive system is."

This systems-based approach marks a paradigm shift in understanding the role that rainwater plays within the built environment. Modern rainwater harvesting systems must adhere to evolving codes, standards, and health regulations to ensure both safety and long-term viability. "Previously, Architects and Engineers viewed rainwater collection as a set of disparate parts and pieces," Van Giesen explains. "Now, more and more designers understand that a rainwater system is greater than the sum of its parts." With growing pressure to reduce potable water use and manage stormwater runoff, rainwater harvesting offers a practical, scalable solution.

WATER CONSERVATION: A GROWING IMPERATIVE IN BUILDING DESIGN

Freshwater is often seen as abundant and inexhaustible in many parts of North America, especially areas with regular rainfall. However, there are limits to the amount of freshwater available for potable use. Both underground aquifers and surface water sources are like bank accounts; if withdrawals exceed replenishment, there will be a net loss.

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Learning Objectives

After completing this course, you should be able to:

1. Describe the environmental, infrastructural, and sustainability benefits of integrated rainwater harvesting systems.
2. Identify key components of rainwater harvesting systems and explain how integrated design enhances water and energy efficiency.
3. Evaluate how codes, regulations, and site-specific conditions influence system design for residential and commercial applications.
4. Assess storage tank options and site planning strategies to support performance, compliance, and architectural integration.

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Watts is a global leader in the design and manufacture of innovative water solutions for residential, commercial, and institutional environments. Products include an extensive line of flow control, filtration, and treatment products for water quality, and residential plumbing & heating. Founded in 1874, Watts is headquartered in North Andover, Massachusetts.

Detecting water leaks in buildings before they become a serious problem can protect building owners and occupants against significant damage and expense.

Photo courtesy of Photo courtesy of Pexels; Kehn Hermano

Water Leak Detection in Commercial Buildings

Using the latest technology avoids significant costs and harm to people and property

Sponsored by **Watts Water Technologies, Inc.**

By Peter J. Arsenault, FAIA, NCARB, LEED AP

All commercial buildings require water for a variety of purposes, both for use by people and by equipment. The plumbing system that brings that water into the buildings (and drains it back out) is engineered and designed to be efficient and durable, with the expectation of providing many years of trouble-free service. However, those plumbing systems have many parts and pieces that are installed or maintained by many different people with multiple factors that can affect the integrity of any aspect of the plumbing system. Sometimes, the installation is faulty, but not discovered until sometime later. Other times, lines are abandoned in place or the maintenance is lacking. Still other times, external factors come into play, such as unexpected weather, building damage, or changes in use. Any of these conditions can cause a weakening or failure of the plumbing system that can cause a water leak and potential harm to people and damage to property. This course looks at the problem of water leaks and the related water damage issues. It then reviews some of the traditional means to safeguard against these issues by using a leak detection system. In particular, the latest technology of using a wireless leak detection system is explored and compared to other systems to help design professionals make decisions on specifying the most appropriate system for commercial buildings.

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Learning Objectives

After reading this article, you should be able to:

1. Recognize why water damage is a critical and expensive concern in commercial buildings of all types that threatens the safety and health of occupants.
2. Identify buildings which are at greater risk for leaks and water damage and the corresponding safety concerns.
3. Describe different types of leak detection systems intended to help protect people and property from water damage.
4. Explore and specify wireless leak detection systems in commercial buildings based on attributes and options to enhance human safety and good health.

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Acoustic design plays a key role in creating health care environments that promote healing, durability, and comfort.

Image ©Michael O'Callahan; photo courtesy of Rockfon

Designing for Patient Comfort

The role of stone wool ceilings in modern healthcare design

Sponsored by **Rockfon**

By Andrew A. Hunt

Healthcare environments place unique demands on the built environment, requiring solutions that support healing, support patient recovery, and meet strict regulatory standards. Ceilings play a central role in this effort. By selecting advanced stone wool ceiling systems, design professionals can balance acoustic comfort, durability, and hygiene while maintaining design flexibility and supporting sustainability goals. This article explores how stone wool ceilings address the challenges of healthcare settings through high acoustic absorption, cleanable finishes, low VOC emissions, and fire safety. It also highlights how manufacturing processes, performance testing, and sustainable practices align with current trends to design and create healthy, adaptable, and durable healthcare environments.

CHALLENGES IN MODERN HEALTHCARE DESIGN

Healthcare facilities are uniquely demanding environments, requiring a level of design precision and performance unmatched in most other building types. Hospitals, clinics, and treatment centers must address patient safety, infection control, fire resistance, and comfort while simultaneously creating spaces that support the work of medical professionals and the needs of visitors. Every choice an architect makes, from space planning to material specification, directly influences health outcomes, staff effectiveness, and the overall experience of care.

For decades, many healthcare facilities were designed with an institutional focus that defaulted to hard surfaces, sterile aesthetics, and utilitarian layouts. While these spaces met the functional demands of medical treatment, they often fell short of supporting patient well-being or staff efficiency. Outdated design decisions resulted in environments that were noisy, visually harsh, and difficult to maintain. Today, with increasing research into the relationship between the built environment and health outcomes, architects have a broad suite of tools available to improve both the aesthetics and performance of healthcare environments. But to understand the possibilities of reduced risk and enhanced recovery, it is important to identify and

CONTINUING EDUCATION

1 AIA LU/HSW	1 IDCEC CEU/HSW
1 EDAC CEU	0.1 ICC CEU

Learning Objectives

After completing this article, participants will be able to:

1. Explain challenges facing healthcare design and the need to update the material selection approach to achieve healthy, occupant-centric solutions.
2. Describe how stone wool is made and evaluate comparisons between this material and other sound-insulating solutions available today.
3. Define and apply how industry standard ratings, such as Noise Reduction Coefficient (NRC) and Sound Transmission Class (STC), as well as FGI Guidelines, can be used to improve occupant health and well-being in healthcare environments.
4. Discuss how the inherent qualities of stone wool ceilings support design flexibility, system integration, sustainability, fire safety, and long-term stability in healthcare facilities.

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mitigate the specific challenges of modern healing centers.

Acoustics remain one of the common challenges in healthcare design. Hospitals are inherently noisy settings. Conversations among staff, the hum of HVAC systems, rolling carts, footsteps, and medical equipment alarms all contribute to a continuous background of sound. Studies confirm that elevated noise levels increase stress, interrupt sleep, and may even prolong patient recovery times. For staff, excessive noise reduces speech intelligibility, contributes to errors, and creates mental fatigue. Architects must now think critically about the role of materials and assemblies in absorbing sound, controlling reverberation, and providing adequate speech privacy.

Closely related to acoustics is indoor air quality (IAQ), another top priority in healthcare settings. Patients in hospitals are often highly vulnerable to airborne irritants, from dust and pollen to chemical off-gassing from finishes. Conventional building products historically introduced volatile organic compounds (VOCs) that can aggravate respiratory systems and contribute to discomfort. Architects today are tasked with specifying materials that minimize chemical emissions and promote cleaner air, creating an environment where patients can recover without additional respiratory strain and staff can perform at their best.

Infection control introduces another layer of design complexity and is closely linked to IAQ. Healthcare facilities are subject to rigorous cleaning protocols, often involving harsh disinfectants and repeated scrubbing. Materials that are porous, easily damaged, or difficult to sanitize are not suitable in these environments. Outdated designs often relied on surfaces that degraded quickly under cleaning regimens, leading to staining, microbial growth, and costly replacements. Modern material specifications must focus on durable finishes that resist microbial contamination and can withstand years of rigorous maintenance without losing performance.

Fire safety is also a critical design requirement. Unlike many other building types, healthcare facilities house occupants who may not be able to evacuate independently. This makes compliance with fire codes especially vital. For design and material specification, each decision is interconnected, and failing to address one performance requirement can create vulnerabilities elsewhere.

Image Fotoworks/Benny Chan; photo courtesy of Rockfon

Ceilings can greatly contribute to acoustic design, cleanability, and aesthetics in health care environments.

Another ongoing challenge is aesthetics. Traditional institutional design often left patients feeling disconnected from comfort, privacy, or dignity. Today, architects are increasingly asked to soften the clinical atmosphere without compromising performance. Materials must not only deliver durability and safety but also contribute to a sense of calm and reassurance. Patients recovering from surgery, for example, benefit from environments that reduce stress and support rest, while families waiting for loved ones appreciate spaces that feel less intimidating. Addressing the challenge of aesthetics requires finding materials and building products that support design flexibility yet integrate with required systems and elements, such as HVAC equipment, power outlets, and fire suppression systems.

All of these requirements, including acoustic control, IAQ, infection resistance, fire safety, and aesthetics, converge most clearly in the ceiling plane. Once regarded as a neutral surface, ceilings now represent one of the most strategic design elements in healthcare environments. They occupy a large surface area, influence sound and light, and play a significant role in overall hygiene. Choosing the wrong ceiling materials can mean higher noise levels, increased infection risk, or compromised fire safety. Choosing the right ceiling system and materials can enhance patient comfort, improve communication, and support the ongoing functionality of the space.

THE UNIQUE ROLE OF CEILINGS IN HEALTHCARE

The ceiling is one of the most influential yet often underappreciated design elements in healthcare facilities. It is a continuous surface, visible in nearly every space, and can either contribute to noise problems or provide needed sound absorption, resist microbial growth, or allow contaminants to linger, and support fire protection or introduce vulnerabilities. In short, ceiling design should be a priority and thought of as a strategic component to improve and support healthcare operations.

When approaching ceiling designs for healthcare environments, stone wool panels can be a highly effective solution. Stone wool is a class of insulation and acoustic control building materials that falls under the mineral wool definition. Mineral wool is a broad term for insulation and acoustic control products made by spinning molten mineral materials into fibers.

▶ Continues at ce.architecturalrecord.com

__Andrew A. Hunt__ is Vice President of Confluence Communications and specializes in writing, design, and production of articles and presentations related to sustainable design in the built environment. In addition to instructional design, writing, and project management, Andrew is an accomplished musician and voice-over actor, providing score and narration for both the entertainment and education arenas. www.confluencec.com; www.linkedin.com/in/andrew-a-hunt-91b747/

Rockfon®

Rockfon provides customers with a complete ceiling system offering, combining stone wool ceiling panels with suspension grid systems, metal ceiling solutions, and now wood ceilings. Our products help create beautiful, comfortable spaces. Easy to install and durable, they protect people from noise and the spread of fire while making a constructive contribution toward a sustainable future.

The Boulevard Club in Toronto features ultra-clear, bird-friendly, and high-performance glass that balances transparency, safety, and solar control. The architect is Teeple Architects in Toronto.

Photo courtesy of Philip Castleton Photography Inc.

Bird-Safe Glass in Architecture

Innovations for performance and protection

Sponsored by **VITRO ARCHITECTURAL GLASS**

Bird collisions with glass pose a serious threat to wildlife, impacting both common and endangered species. Architects and the AEC industry can play a vital role in reducing this hazard through bird-friendly design. This course explores why buildings are dangerous to birds, how glass characteristics and patterns can prevent collisions, and which advanced glazing solutions are available. Participants will also learn specification strategies that align with LEED Innovation credits. By incorporating bird-safe materials, architects can protect wildlife, promote sustainability, and create healthier environments for both people and ecosystems.

WHY DESIGN GLASS AND BUILDINGS TO SAVE BIRDS?

While glass defines much of contemporary architecture, it is also a major source of bird mortality. Research from the American Bird Conservancy (ABC) estimates that more than a billion birds die annually in the U.S. from glass collisions, and the actual number may be even higher. These collisions affect a wide range of species—from common backyard birds to endangered populations—and virtually any glass-covered structure, large or small, can present a risk. Understanding these hazards is the first step toward designing safer buildings.

As ABC notes, "about 25 percent of species are now on the U.S. Watch List of birds of conservation concern, and even many common species are in decline. Habitat destruction or alteration of both breeding and wintering grounds remains the most serious man-made problem, but collisions with buildings are second only to domestic cats as direct fatality threats."

Why should we care about protecting the avian wildlife population? Beyond their role as long-standing cultural symbols and a source of beauty, birds perform critical ecological functions. They eat insects and

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1 AIA LU/HSW

1 GBCI CE HOUR

0.1 ICC CEU

Learning Objectives

At the end of this course, you should be able to:

1. Discuss the threat that architectural glazing poses to birds and why it's important to minimize the risk of collision.
2. Examine the role of the glazing and AEC industries in manufacturing and specifying bird-friendly glass.
3. Define the characteristics of and options for advanced bird-friendly glass that help prevent collisions.
4. Identify specification considerations for advanced bird-friendly glass, including materials and design details necessary to achieve the LEED Innovation credit for "bird collision deterrence."

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rodents, thereby controlling their populations; pollinate plants and disperse seeds; and limit the transmission of mosquito-borne illnesses.

Like all animals, birds are driven to meet essential biological and behavioral needs—to find food, shelter, mates, and community. Unlike most species that remain close to the ground, birds are in constant motion, swooping between trees in daily foraging or traveling thousands of miles during migration. These instinctive patterns place them directly in the path of built structures. Transparent and reflective glass creates the illusion of open sky or accessible habitat, tricking birds into fatal collisions. That misperception is at the core of the problem—and one that architects and designers are uniquely positioned to solve.

Glass and Bird Safety

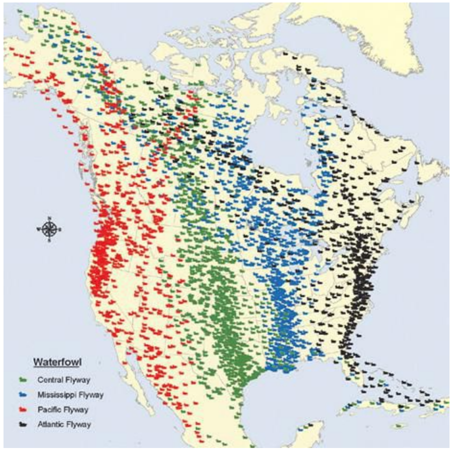
Glass is hazardous to birds when:

- It is located on common flight or migratory paths
- It is transparent
- It resembles the natural environment

Anyone who has walked into a freshly cleaned glass door knows that transparent glass is also difficult for humans to see. But we've learned to pick up on visual cues like dirt on glass that alert us that it is there. Birds have poor depth perception and typically don't ever encounter glass until they've hit it traveling at high speed.

The image shows the four main migratory paths of North American birds. Birds fly through cities to get to their migratory destinations, and they're often forced to rest in city parks or tree-lined streets rather than their more native habitat. As cities rapidly develop and buildings are constructed across the skyline, it becomes increasingly difficult for birds to avoid glass buildings, which now make up the majority of architectural design in urban areas.

Image courtesy of U. S. Fish & Wildlife Service



The four main migratory paths of North American birds.

Photo courtesy of Rick Keating

The Oregon Zoo Education Center in Portland earned a LEED Platinum certification. It includes bird-friendly glass, acid-etched on a high-performance solar control low-e coated glass. The architect is Opsis Architecture in Portland, Oregon.

The American Bird Conservancy notes, "Advances in glass technology and production since the mid-twentieth century have made it possible to construct skyscrapers with all-glass walls, homes with huge picture windows, and miles of transparent noise barriers on highways. There has been a general increase in the amount of glass used in construction, and the amount of glass on a building is the best predictor of the number of birds it will kill, which is why bird-friendly design is becoming recognized as part of sustainable design, required increasingly by legislation across North America."

Commercial building owners and tenants often beautify the interiors of buildings with plants, bushes, trees, and other natural vegetation. When birds are faced with highly transparent glass that is not visible, they mistakenly think they can fly into these trees and plants to perch inside buildings.

Reflective Glass: Likewise, birds attempt to fly into trees reflected on the glass, mistaking them for their natural environment. Instead, they are met with a curtain of glass.

Fly-through Conditions: When there are see-through areas of a building, such as glass sky bridges or corner windows, birds believe they can fly through these transparent building areas.

Glass in Nature: Glass environments that look like their natural habitat can put birds at risk as well. Examples are glass located near green roofs and walls.

Backlit Glass at Night: Stronger indoor lighting during low-light hours can also make glass imperceptible to birds. The ABC says, "The amount of light emitted by a building is a strong predictor of the number of collisions it will cause, more so than building height." They also note that interior lighting should be turned off at night if not in use. This strategy minimizes light escaping through windows during night operation. Outside lighting should be shielded and directed to reduce attraction to night-migrating or nocturnal birds.

GLAZING AND AEC ROLES IN BIRD-FRIENDLY GLASS

Architects and building owners play an increasingly important role in advancing bird-friendly design and mitigating collision risks, particularly in regions where codes and sustainability frameworks prioritize this issue.

Designers can deter bird collisions by incorporating effective glazing solutions into their projects. By specifying proven materials and technologies, architects create bird-friendly buildings that preserve aesthetics, function, and natural light.

What Is Bird-Friendly Glass?

Glass can confuse birds due to its transparency and reflectivity. Bird-friendly or bird-deterrent glass features optical markers, such as lines or dots, that are visible to birds and help them avoid collisions. These patterns can be on the glass surface or embedded in a laminate. Patterns are designed to maximize visibility to birds but minimize visibility to humans.

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Vitro Architectural Glass

Vitro Architectural Glass's industry-leading products include low-e, low-iron, performance-tinted and vacuum insulating glasses. As North America's largest and most trusted glass producer, Vitro strives to realize the future of glass across the architectural, automotive and containers markets through its partnerships and commitment to innovative, sustainable products and processes.

Promoting warmth, beauty, and occupant well-being, Western Red Cedar creates an upscale and comfortable feeling at the Travis Price Centre at Camp Manitou in Winnipeg, Canada.

Photo courtesy of Lisa Stinner-Kun

Sustainable, Strong, and Stunning

Enhancing biophilic and sustainable designs, Western Red Cedar brings beauty, warmth, durability, and an upscale aesthetic to commercial projects

Sponsored by **Real Cedar**

By Barbara Horwitz-Bennett

Timber and wood exteriors and interiors are on the rise, and Western Red Cedar (WRC) is playing a leading role. A highly durable, dimensionally stable, premium species, WRC is actively enhancing more and more commercial projects. "Western Red Cedar has an unmatched combination of durability, stability, and natural resistance to decay. Its texture and wide tonal range bring depth to a design and weathers gracefully, making it an ideal material for reliable long-term performance," declares Jeff Akerman, RA, NCARB, AIA, principal, RISE Architecture, Brooklyn. Wood and cedar designs are part of a larger architectural trend utilizing natural building materials to create healthier, more productive workplaces and learning environments, healing medical facilities, culturally connected institutions, and inspiring public spaces.

With greater awareness and research proving the health and wellness benefits of natural materials like wood and WRC, coupled with the drive to decrease embodied carbon in the built environment, building owners and tenants are also seeking

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1 IDCEC CEU/HSW

1 GBCI CE HOUR

0.1 ICC CEU

Learning Objectives

After reading this article, you will be able to:

1. Review the performance and aesthetic benefits, and commercial applications of Western Red Cedar (WRC).
2. Hear the qualities that draw architects and designers to WRC and where and how they like to specify the sustainable material for siding, soffits, trim, decking, ceilings, feature walls, and more.
3. Recognize how WRC meets all five categories in AIA's 2030 Material Pledge for building materials, enhancing the built environment's impact on human and environmental health.
4. Delineate the qualities of WRC that make it an excellent material for biophilic design and how to maximize these features through design.
5. Review the details of five noteworthy Canadian projects incorporating WRC exteriors and interiors.

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healthier, more sustainable workplaces. As stated in the Urban Land Institute's 2024 report, The Materials Movement: Creating Value with Better Building Materials,[1] "Integrating healthy, low-carbon materials in buildings can make assets more attractive to sustainability-minded tenants, who increasingly desire spaces that promote wellness, productivity, and cognitive performance." Case in point, a recent JLL report, The commercial case for making buildings more sustainable: Creating a more sustainable and resilient real estate future,[2] reports that the average rental premium for green-certified, class A office stock across eight major markets in the U.S. and Canada is 7.1 percent.

Spelling out some of the specific benefits that wood-designed commercial spaces are bringing to occupants, in Terrapin Bright Green's 2024 publication, *Biophilic design with wood in British Columbia*[3], Bill Browning, Hon. AIA, MSRED, LEED AP, lists the following:

- **Offices:** Improved measures of workplace performance, including increased productivity and reduced absenteeism.
- **Schools:** Improved academic achievement and, among younger students, cognitive development.
- **Hospitals:** Helped patients heal faster while mitigating occupational stress among hospital staff.
- **Retail:** Increased shoppers' perceived willingness to pay, improving gaze attention, and increasing dwell time, all contributing to improved sales.

In an interview with *Architectural Record* or this article, Browning's Terrapin Bright Green colleague Catie Ryan Balagtas, echoes these statements, "Occupants report increased preference, productivity, and satisfaction in spaces with wood finishes, which can translate to better retention, creativity, and resilience in commercial settings."

Photo courtesy of Julian Parkinson/Lucus Epp

Selected for its fine grain, warm color, lightweight, and dimensional stability, Western Red Cedar's workability for bending, shaping, and tight tolerances was key to Snøhetta, DIALOG, and StructureCraft's ability to design and fabricate one of the world's largest freeform double-curved surfaces at the Calgary Public Library.

WESTERN RED CEDAR

As a high-quality wood, available in abundance in the Pacific Northwest and Canada, WRC has been used for centuries, and is named by native Americans as the "Tree of Life." Pitch and resin fee, the material accepts a wide range of finishes, making it more sustainable, versatile, and long-lasting. "Western Red Cedar offers a variety of distinctive warm colors, ranging from pale golds to rich reddish-brown," says Kathryn Linea Rund, strategic design and development advisor, Real Estate Bee, Sweet Home, Ore. "It ages and wears gracefully, but can also maintain a clean, fresh look. Its flexibility in design applications and its thermal and acoustic properties make it a great choice for commercial spaces."

Sharing her appreciation for the material, Canadian interior designer Blima Ehrentreu, founder and CCO of The Designers Group, headquartered in New York, states, "Western Red Cedar has a natural elegance that stands out. Its grain and tone are rich, yet understated, so it adds depth without overpowering a space. It is also extremely durable, lightweight, and resistant to decay, which makes it practical as well as beautiful. What I love most is how it ages — it develops a natural patina that feels even more authentic over time, which is rare in materials."

Cedar's most popular application is exterior siding and soffits, and it is commonly used for decks and interiors. "We like using Western Red Cedar for exterior cladding and soffits where durability and appearance need to work hand-in-hand," adds Akerman. "For interiors, it works beautifully for feature walls, ceilings, and other focal points where its grain and warmth may help elevate user experience." Designing with Western Red Cedar for all these applications, Jason Kun, MAA, AAA, OAA, MRAIC, with 1x1 architecture in Winnipeg, Manitoba, relates that the material is easy to install and maintain. And compared to other material wood products and composite materials, it is a cost-effective option. "We love to specify this material as an interior or exterior finish where geometry, color, and natural materials would add value to the space.

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***Barbara Horwitz-Bennett** is a veteran architectural journalist who has written hundreds of CEUs and articles for various AEC publications. www.linkedin.com/in/barbarahbennett/*

WESTERN RED CEDAR LUMBER ASSOCIATION REALCEDAR WRCLA

The Western Red Cedar Lumber Association represents quality "Real Cedar" producers, distributors & retailers throughout North America. Founded in 1954 and known as "the voice of the cedar industry," WRCLA offers extensive resources to assist with selection, specification, application & quality standards.

Coatings and finishes are widely used in commercial buildings, making it essential to focus on the details of their formulation. This attention is key to specifying sustainable solutions that benefit both the environment and human health.

Original photography by Bethany Nauert. Paint color by Behr Paint Company

Specifying Architectural Coatings for Commercial Green Building Projects

Provided by **Behr Paint Company**

By Peter J. Arsenault, FAIA, NCARB, LEED AP

Sustainability and green building don't happen by chance; they're the outcome of intentional and thoughtful choices made by today's building professionals. The journey begins by defining the green building design goals, whether it's making basic design and specification choices, incorporating a moderate level of green initiatives, or striving for the highest level of sustainability. Green building objectives can be largely determined by a decision to certify the building project under a green building program such as LEED® (Leadership in Energy and Environmental Design) or WELL®. Alternatively, a decision may be made not to pursue certification under a green building program but to adopt some elements of these programs to inform the program objectives. Once goals are set, a variety of environmental transparency documents and third-party certifications can be utilized to evaluate products and guide informed specification decisions aligned with the project's sustainability goals.

This course focuses on how this process applies specifically to paints and coatings, which are integral to nearly every building project. It explores their impact on the natural environment, indoor air quality, and human health, while also providing insights and best practices for specifying more sustainable options.

DETERMINING GREEN BUILDING DESIGN OBJECTIVES

At the start of every design project, the basic goals, parameters, objectives, and programmatic requirements need to be articulated and understood. Part of that includes determining just how "green" or sustainable the project is intended to be. Sometimes, the owner or client sets specific sustainability goals or standards, while other times, the design team educates the owner on the available options. In all cases, it is critically important to have this discussion earlier rather than later since there are direct design and construction impacts based on the level of performance desired. There are, unfortunately, too many stories of projects that advanced through design and well into the construction phase before green building concepts were brought up, at which point significant redesign and reselection of material choices became needed, often at great

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1 AIA LU/HSW
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Learning Objectives

After completing this course, you should be able to:

1. Identify sustainability, transparency, and third-party certifications that inform specifications for architectural coatings that support green building goals and healthier indoor environments.
2. Review the types of information provided by Environmental Product Declarations (EPDs) and Health Product Declarations (HPDs) for coatings.
3. Recognize the performance, environmental, and health impact criteria that form the foundation of third-party sustainability certifications.
4. Integrate sustainability declarations and certifications for coatings into project specifications to support positive environmental and health outcomes, particularly in green building projects.

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expense to the design team.

Early collaboration is critical, but it must be grounded in a shared understanding of green building principles, which continue to evolve as new information and practices emerge. The U.S. Green Building Council (USGBC) has been a leader in this space, regularly updating its LEED Green Building Rating System. The latest version, LEED v5, focuses on three primary objectives:

1. **Decarbonization:** "by targeting reductions in operational, embodied, refrigerants, and transportation emissions." This is a comprehensive approach to reducing or eliminating greenhouse gas emissions associated with buildings throughout their entire life cycle, including raw material extraction, construction, operation, and end of life. Strategies for decarbonization include improving energy efficiency, switching to low-carbon and renewable energy sources, using building materials with low embodied carbon content, and electrifying buildings.
2. **Quality of life:** "by improving health, well-being, resilience, and equity for building occupants and their communities, making spaces not just environmentally friendly but also people friendly." This is the human factor aspect of green design, which is at least equal in importance to emissions and energy use. Design and specification decisions that recognize the need for the health, safety, and welfare of the occupants and visitors are not only critical to green building, but also the basis for licensure as a design professional.
3. **Ecological conservation and restoration:** "by emphasizing strategies that limit environmental degradation and contribute to the restoration of ecosystems, ensuring that our built environment exists harmoniously with nature." This point is focused on creating building designs that do little or no harm to the natural environment where the building is located. In fact, the intent is that the building works with and enhances the surrounding natural environment to help it thrive, as well as the people who use it.

LEED and other green building systems use these objectives to guide building design and performance. Achieving these goals requires balancing design, construction, operation, and materials/product selection. Specifying materials that meet green standards can be a standalone project goal, supported by resources like:

- **The AIA Materials Pledge:** The American Institute of Architects (AIA) has developed the Architecture & Design Materials Pledge "to inspire a positive shift in materials specification." Firms can review the parameters of the program, sign the pledge, and then "help improve the health of the planet and people by giving careful thought to how they evaluate products and finishes."
- **mindful MATERIALS:** Originally started by HKS, a global design firm headquartered in Dallas, the not-for-profit mindful MATERIALS, Inc. has worked collaboratively with other green building organizations since 2014. Together, they have aligned around the "Common Materials Framework, which establishes for the first time a common language for holistic material sustainability in the building industry." Similar to the AIA Materials Pledge, mindful MATERIALS also offers a Manufacturer Materials Commitment pledge for building product manufacturers to sign and be a party to.

Photo courtesy of Behr Paint Company

Every building project needs to begin with a clear agreement on the stated goals for green and sustainable design.

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BEHR Paint Company

Founded in 1947, Behr Paint Company is one of the largest manufacturers of paints, primers, decorative finishes, stains, surface preparation, and application products for do-it-yourselfers and professionals in the United States, Canada, and Mexico. Behr carries a full line of architectural and professional-grade paints, primers, and specialty products designed to meet the specifications of architects and designers for all types of construction and project conditions. The majority of BEHR® & KILZ® Products are GREENGUARD® Gold certified for low VOC emissions, contributing points toward green building rating systems including LEED®, WELL®, and the Living Building Challenge®. Behr is proud to be named the Master Painters Institute Green Performance Champion for 2025, which honors manufacturers committed to green performance in the MPI Extreme Green™ ("X-Green") categories*. For more information, visit Behr.com/Pro to learn about products, color tools, and services.

*GREENGUARD is a registered trademark of UL LLC. For more information, visit ul.com/gg. Certificates can be found on: spot.ul.com. See usgbc.org/LEED for details. *The MPI Green Performance Champion is determined by comparing the ratio of X-Green listings to the total number of listings in categories that have X-Green certification available. For more information, visit www.mpi.net/champions.*

Project: First United Bank, Moore
Location: Moore, OK
Architect: Gensler

Photo © Simon Hurst Photography

Innovative Building Envelopes 101

Exploring Steel Curtain Wall, Fire-Rated Curtain Wall & Channel Glass Systems

Sponsored by **TGP**

As architectural design continues to evolve, so too must the materials and systems that shape the modern building envelope. This course introduces architects to innovative, non-traditional façade solutions—including steel curtain wall, fire-rated curtain wall, and channel glass systems—that push the boundaries of performance, safety, and aesthetics.

Through technical insights and real-world case studies, attendees will examine how these advanced glazing systems contribute to structural integrity, visual impact, and code compliance.

By the end of the session, participants will be equipped to evaluate and specify high-performance glazing systems that support both creative vision and project performance goals.

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CONTINUING EDUCATION

AIA Continuing Education Provider 1 AIA LU/HSW

0.1 ICC CEU

Learning Objectives

After viewing this webinar, you should be able to:

1. Explore the benefits of non-traditional curtain wall systems, including the design flexibility and structural performance of steel curtain wall and channel glass systems.
2. Recognize the fundamentals of fire-rated curtain wall systems and how they integrate life safety requirements without compromising architectural aesthetics.
3. Examine high-profile project case studies to see how these innovative systems have been successfully applied in real-world architectural designs.
4. Apply insights from the course to address project-specific design challenges by learning how to specify and incorporate advanced glazing systems that meet performance goals, support design vision, and align with building codes.

To receive AIA credit, you are required to watch the entire webinar and pass the quiz. Visit **ce.architecturalrecord.com** for the complete text and to take the quiz for free.

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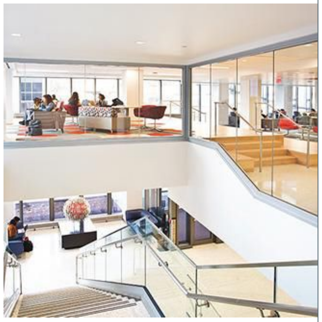

Product Application

- The University of Pittsburgh - Alan Magee Scaife Hall - Pittsburgh, PA
- Fairleigh Dickinson University Animation Lab – Florham Park and Madison, NJ
- The University of Michigan - Flint, W. R. Murchie Science Building - Flint, MI

Performance Data:

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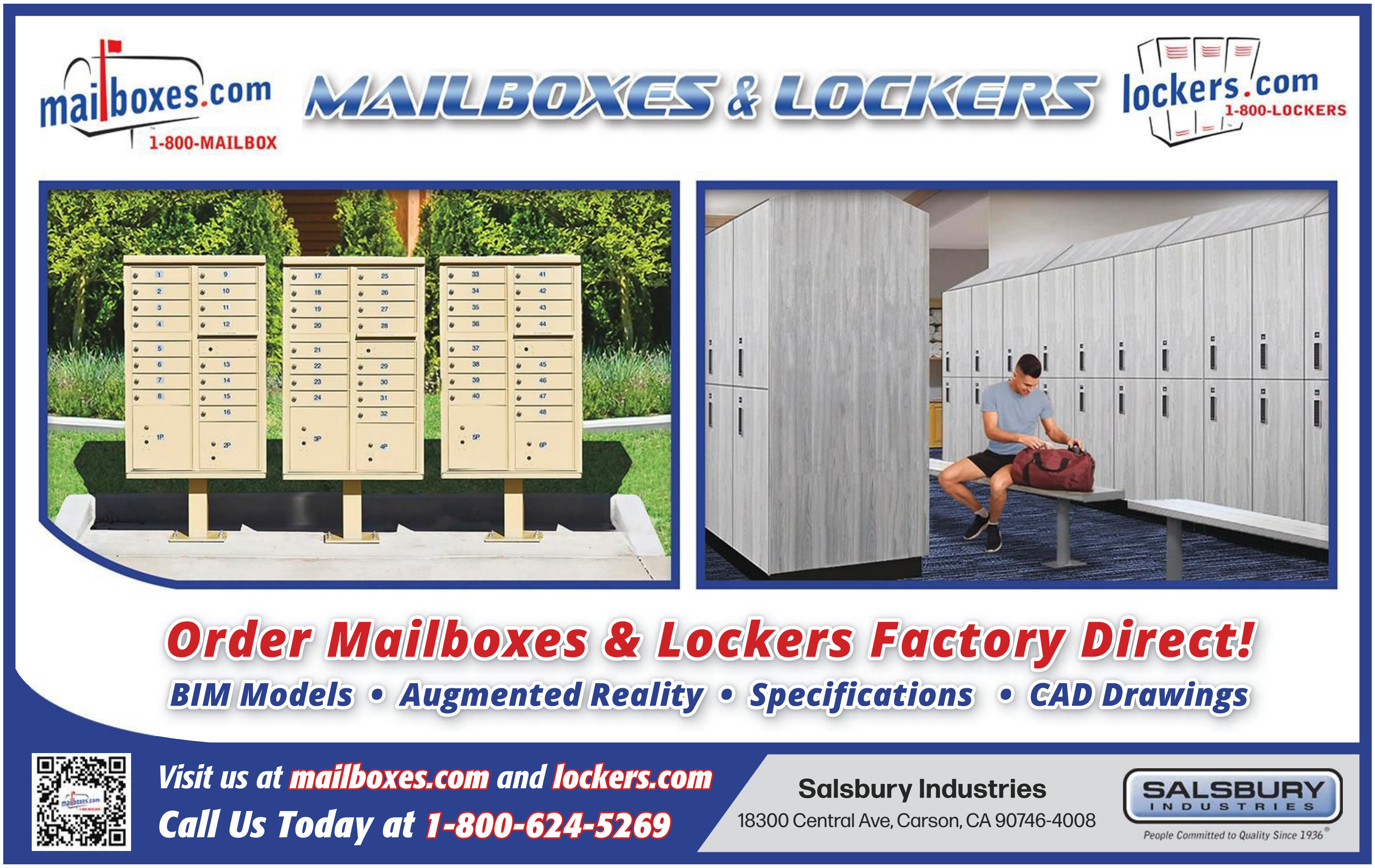
Ongoing Exhibitions

Coming Together: Reimagining America's Downtowns
Washington, D.C.
No end date announced
Now on view at the National Building Museum, this multimedia exhibition explores the transformations under way in American downtowns and how communities are joining forces to help cities thrive as the United States continues to adapt to a world changed by the Covid-19 pandemic. Featuring examples of downtown-revitalization efforts from more than 60 cities (Salt Lake City, Dallas, Oklahoma City, Nashville, and Portland, Oregon, among them), the exhibition uses case studies, data infographics, large-scale video, digital interactives, and voting activities to illustrate the vital role America's urban centers play in the fabric of our society. Curated by Uwe S. Brandes, a scholar and practitioner in urban design at Georgetown University, and designed by Reddymade and MGMT, *Coming Together* is the first of three major exhibitions in the museum's Future Cities initiative. This multiyear project explores the city as a hub, catalyst, essential building block, and reflection of society. See nbm.org.

The Word for World
London
Through December 6, 2025
When acclaimed American science fiction and fantasy author Ursula K. Le Guin (1929–2018) was writing a new story, she would begin by drawing a map. *The Word for World*, on view at the Architectural Association Gallery, presents a selection of these images by the celebrated author, many of which have never been exhibited before. Le Guin's maps offer journeys of consciousness beyond conventional cartography by way of the archipelagos of *Earthsea* and the talismanic maps of *Always Coming Home*. The exhibition coincides with the release of *The Word for World*, a book copublished by Spiral House and AA Publications that brings Le Guin's maps together with poems, stories, interviews, recipes, and essays by contributors from a variety of perspectives to inquire into the relationship between "worlds" and how they are represented and imagined. See more at aaschool.ac.uk.

In Common: Sites of Encounter
Boston
Through December 31, 2025
Hosted by the Boston Society for Architecture, this exhibition showcases work by architects, designers, and affiliated professionals from the Boston and Eastern Massachusetts design community, offering a snapshot of the region's impact on the built environment. Past, present, and future projects by members of BSA/AIA take center stage. Through a dynamic blend of design projects, *In Common* demonstrates how thoughtful design helps shape the social fabric of neighborhoods and cities. See architects.org.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The House Transformed
Princeton, New Jersey
Through January 9, 2026
Presented by the Princeton School of Architecture, *The House Transformed* calls for imagining new typologies that would provide homes for households that do not fit the conventional concept of the nuclear family. It gathers work by a global roster of practitioners—Steven Holl Architects, French 2D, Current Interests, MALL, Tham & Videgård, Preston Scott Cohen, Studio Barnes, Stan Allen Architect, and Neri&Hu Design & Research Office, to name just a few—that envisage alternatives to the domestic status quo. Following Emanuele Coccia's premise that "we build homes to give a form of intimacy to the portion of the world—comprising objects, people, animals, plants, atmospheres, events, images, and memories—that makes happiness possible," the exhibition focuses on the scale of the single household and does not attempt to address the complex issues of large-scale housing projects. See princeton.edu.

Ingeborg Kuhler: Poems of Spaces and Colors
Berlin
Through January 11, 2026
The Museum of Architectural Drawing presents a chapter of German architect Ingeborg Kuhler's multifaceted oeuvre in travel sketches, watercolors, and technical drawings. Born in Dachau in 1943, Kuhler shaped German architectural culture from the 1980s onward as a designer and the first female professor of design on a West German architecture faculty at what is now called the Berlin University of the Arts. The show is divided into two spaces, one presenting the architect's paintings, the second dedicated to her most famous project, the city of Mannheim's Technoseum, revealing the building not only through Kuhler's drawings but also with photography by Ivan Němec. For more, see tchoban-foundation.de.

Winner!
Helsinki
Through February 8, 2006
This exhibition at the Architecture & Design Museum Helsinki explores the background of the international design competition for Finland's new Museum of Architecture and Design and presents the winning proposal, submitted by hometown firm JKMM Architects, alongside the four other finalists. The competition attracted 624 entries from around the world, highlighting the strong international interest in the project. In the exhibition, the different approaches taken by the shortlisted teams are showcased through drawings, visualizations, scale models, and video interviews. The design of the show evokes the waterfront setting of the future museum and the lively spirit of Helsinki's Market Square through a soundscape by media artist Mikko H. Haapoja. The aim of *Winner!* is to invite the public to join the conversation about what kind of museum will best serve the future. Visitors' ideas will be

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documented in the collections of Architecture & Design Museum Helsinki, where they may inform the development of the future museum. See admuseo.fi.

I.M. Pei: Life is Architecture
Doha, Qatar
Through February 14, 2026
A full-scale retrospective of the life and work of Chinese-American architect I.M. Pei comes to the Qatar Museums Gallery – Al Riwaq, featuring six key themes that shaped his singular vision: his upbringing, approach to cities, engagement with art, relationships with clients, masterful use of geometry, materials, and structure, as well as deep reflection on the past. Reconsidering Pei's work through a contemporary lens, the exhibition features five models of built and unbuilt projects and newly commissioned photographs, taken during the Covid-19 pandemic, of 11 completed projects. *Life is Architecture* is organized in collaboration with M+ in Hong Kong, which unveiled the first full-scale retrospective of Pei in January of 2024. See qm.org.qa.

Upcoming Exhibitions

Janet Echelman: Radical Softness
Sarasota, Florida
November 16, 2025–April 26, 2026
Based in Boston, award-winning artist Janet Echelman is renowned for her soaring installations that merge ancient craft with cutting-edge technology. *Radical Softness*, at the Sarasota Art Museum, offers an intimate look at Echelman's artistic evolution, tracing her journey from early explorations in drawing, painting, and textiles to her monumental netted sculptures that have redefined public spaces around the world. This exhibition contextualizes Echelman's practice, revealing the narratives, influences, and processes that drive her work. At its core, the exhibition highlights her use of softness—not only in material but as a philosophy—as a powerful tool. Showcasing a selection of works from across all four decades of the artist's career, along with a series of never-before-seen cyanotypes, *Radical Softness* reveals how an artist's work can carve out space for reflection in a changing world. For more information, see sarasotaartmuseum.org.

Bruce Goff: Material Worlds
Chicago
December 20, 2025–March 29, 2026
This major retrospective celebrates the unbounded creative practice of American architect Bruce Goff (1904–82). Best known for his groundbreaking, idiosyncratic single-family homes in suburban and rural areas across the U.S., Goff charted an alternative narrative for a modern architecture imbued with individuality, materiality, and fantastical invention. The first major show of the architect's work in more than 30 years, *Material Worlds* features contextual exhibition design by New York–based architecture firm New Affiliates and is drawn primarily from the Art Institute of Chicago's vast Goff collection and archive. The project features over 200 works, including architectural drawings, elaborate architectural models, and a selection of Goff's ambitious but little-known abstract paintings. The exhibition also mines his diverse collections, including seashells and crystals, popular magazines, clothing, and Japanese and Chinese embroidery. Additionally, the installation brings to life the architect's intense engagement with music through a customized player piano featuring his own musical compositions. See more at artic.edu.

Viollet-le-Duc Drawing Worlds
New York
January 28–May 24, 2026
This forthcoming show at the Bard Graduate Center Gallery will mark the first major U.S. exhibition dedicated to the life and work of architect, designer, and theorist Eugène-Emmanuel Viollet-le-Duc (1814–79), bringing together nearly 150 drawings and objects, the majority of which have never been on view stateside, that highlight Viollet-le-Duc's prolific work as a draftsman and the centrality of drawing to his practice. A transformative figure in the history of modern architecture, today he is best known for his restoration of the Cathedral of Notre-Dame de Paris, a key focus here. Offering a chronological path through aspects of Viollet-le-Duc's career, the exhibition examines his body of work from early drawings imagining

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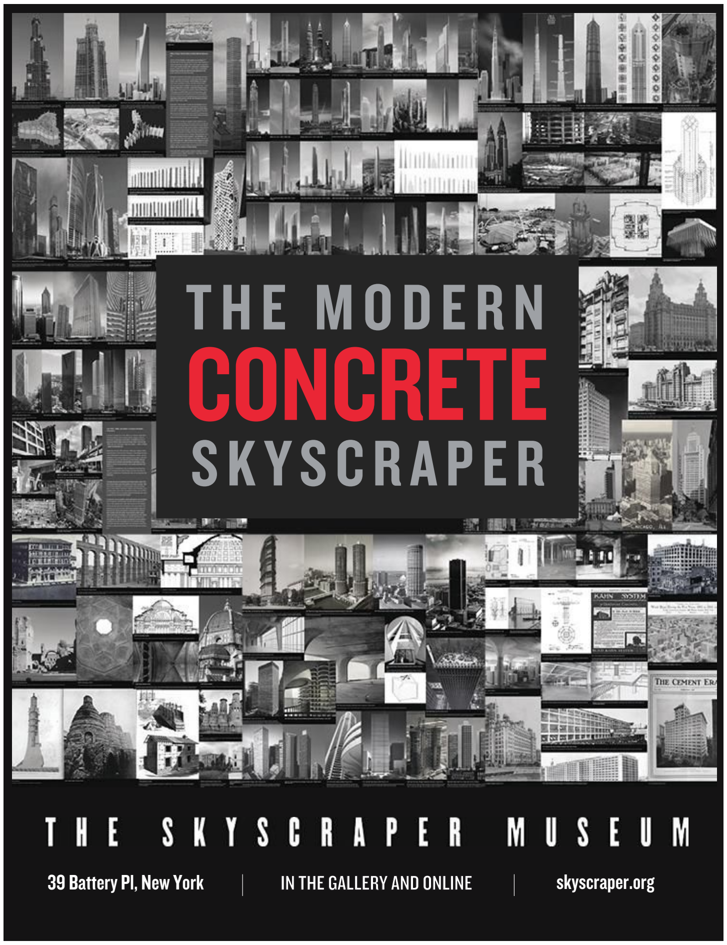
bygone worlds in their golden age to his mid-career restoration campaigns, which defined the modern experience of Gothic France; also here, his late drawings, which blur the lines between geology and architecture. See bgc.bard.edu.

Upcoming Events

Abundant Futures/Live
Boston
November 10, 2025
Presented by MASS Design Group, this full-day event, held at the Institute of Contemporary Art Boston, brings together community leaders, workers in the arts and related professions, and philanthropists for an immersive gathering, with talks, performances, and interactive experiences. Throughout the day, three core themes—well-being, belonging, and flourishing—will be explored through conversation, breakout sessions, film, and more. Joining MASS cofounder Alan Ricks and design principals Jha D Amazi and Amie Shao are featured speakers such as architect Deborah Berke, *New York Times* columnist Ezra Klein, social psychologist Amy Cuddy, and Tara Stoinski, president, CEO, and chief scientific officer of the Dian Fossey Gorilla Fund. See events.massdesigngroup.org.



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World Architecture Festival
Miami Beach, Florida
November 12–14, 2025
The Miami Beach Convention Center will serve as the backdrop for World Architecture Festival (WAF), in the U.S. for the first time. Its programming theme for this year is “Hearts and Minds,” and it will feature keynote addresses and talks by distinguished architects and design professionals including Peter Cook, founder of London-based Peter Cook Studio; Beatrice Galilee, curator and cofounder of The World Around; Studio Gang design partner and principal Juliane Wolf; Tom Wiscombe, founding principal of Los Angeles–based Tom Wiscombe Architecture; SOM design partner Colin Koop; WAF cofounders Paul Finch and Jeremy Melvin; and Bernardo Fort-Brescia, the Peruvian-born cofounder of Miami’s own Arquitectonica. The festival will also include a welcome reception, live awards judging, a gala dinner, architectural tours of local landmarks, a product expo, and more. Held annually since 2008, past iterations of the WAF have taken place in cities such as Barcelona, Berlin, Amsterdam, and Singapore. See more at worldarchitecturefestival.com.

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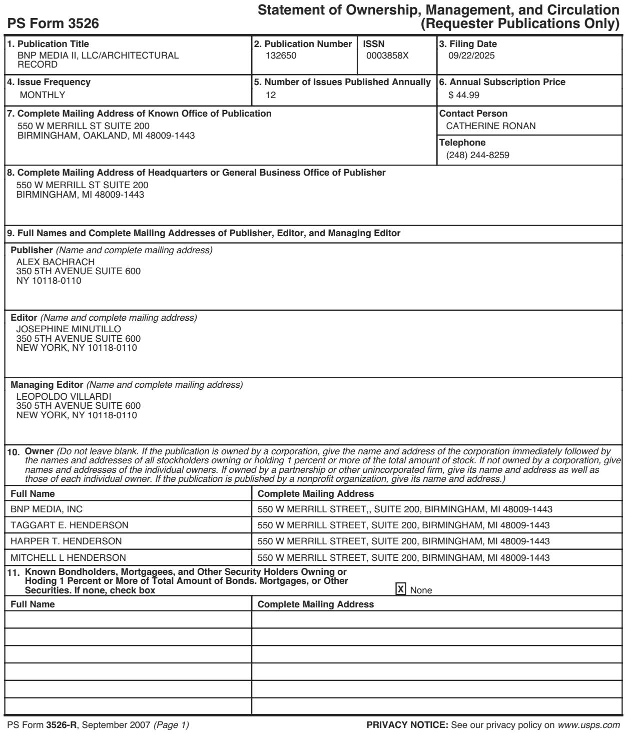

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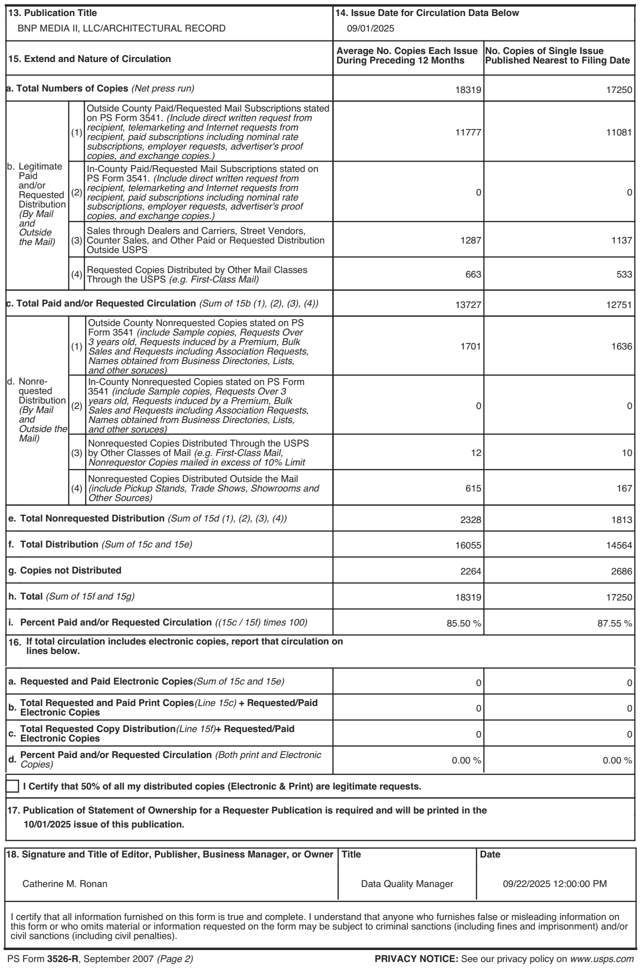

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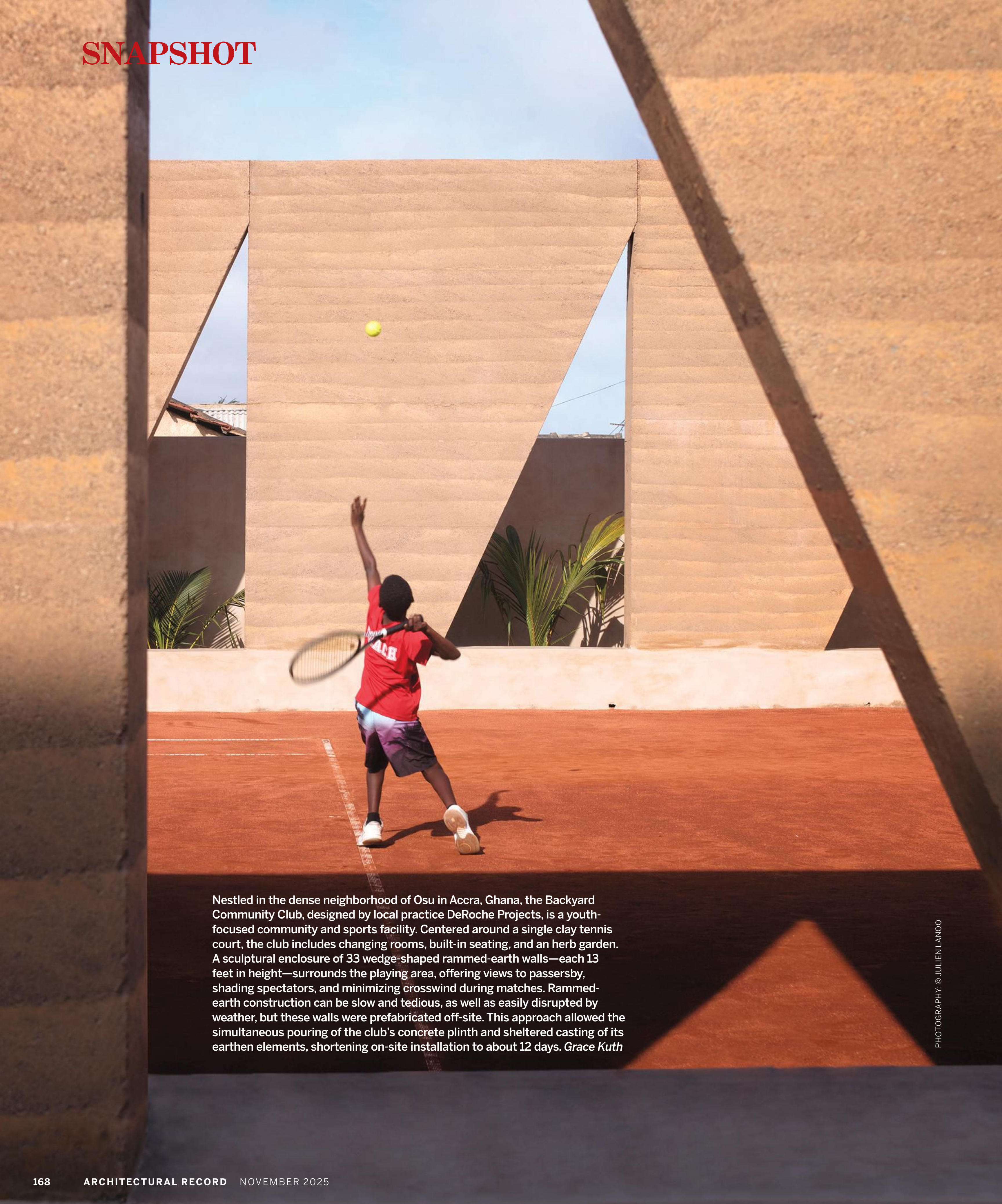

Nestled in the dense neighborhood of Osu in Accra, Ghana, the Backyard Community Club, designed by local practice DeRoche Projects, is a youth-focused community and sports facility. Centered around a single clay tennis court, the club includes changing rooms, built-in seating, and an herb garden. A sculptural enclosure of 33 wedge-shaped rammed-earth walls—each 13 feet in height—surrounds the playing area, offering views to passersby, shading spectators, and minimizing crosswind during matches. Rammed-earth construction can be slow and tedious, as well as easily disrupted by weather, but these walls were prefabricated off-site. This approach allowed the simultaneous pouring of the club's concrete plinth and sheltered casting of its earthen elements, shortening on-site installation to about 12 days. *Grace Kuth*

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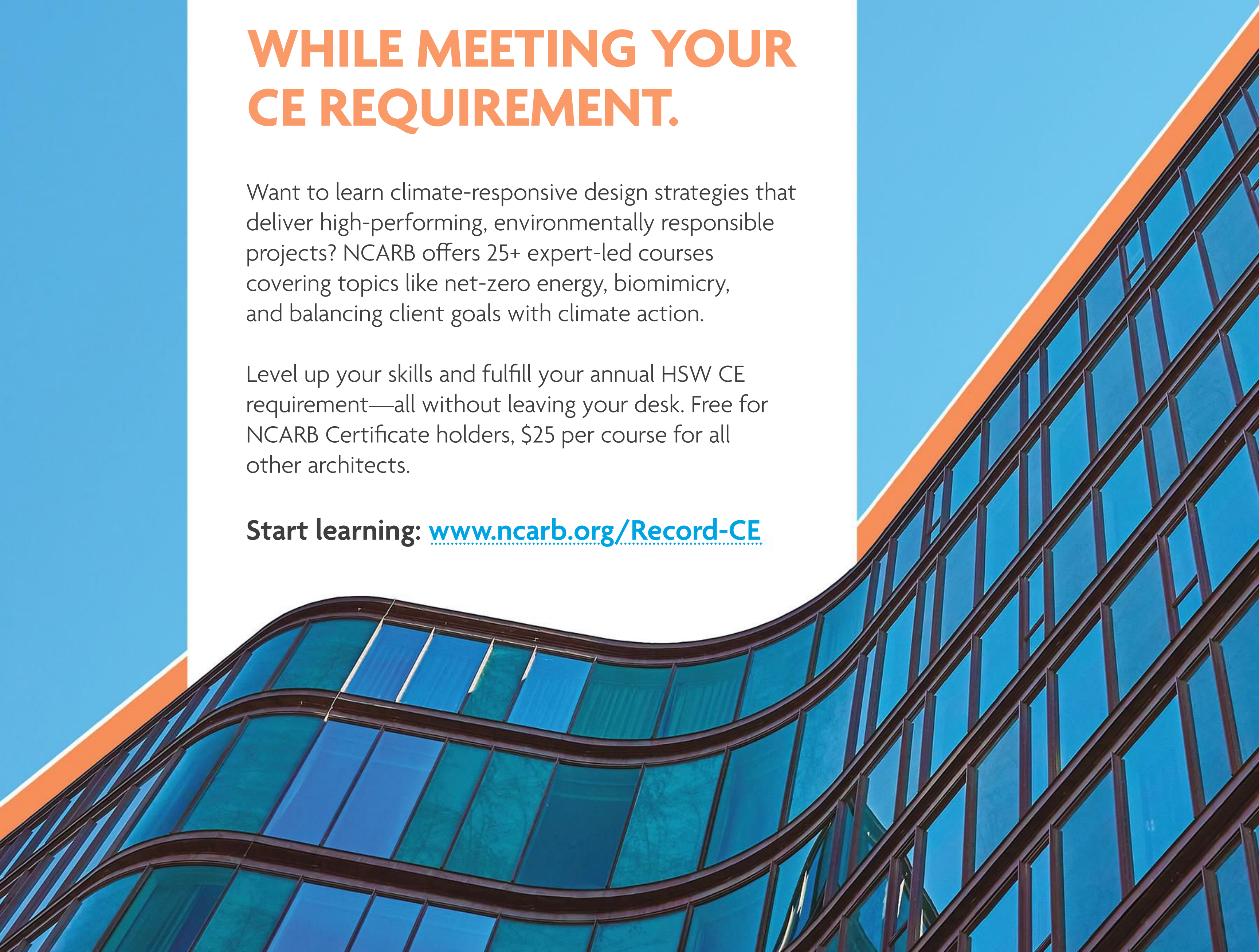

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